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Art of Amercia at the Olympic Games



"The Spirit of the Barnard Games," by
Chester Beach.

Painting and sculpture depicting sports will be shown in Amsterdam this summer simultaneously with the Olympic Games, June 1 to August 4. Architectural designs and photographs of stadiums, gymnasiums, tennis courts and other places for athletic exercises will also be displayed. The United States will be represented by more than fifty artists and architects.

The combination of art and sport is expected to attract many thousands who otherwise would not visit the games. The sculpture may be shown outdoors, and the exhibits of painting and architecture will be in a great hall not far from the athletic field. The art display will be somewhat of an official affair, since Mrs. Calvin Coolidge has been made honorary chairman of the American Olympic Fine Arts Committee selected by General Charles H. Sherrill, who heads the American committee on the Olympic games, and Andrew W. Mellon, secretary of the treasury, is honorary treasurer. The active chairman is Alexander B. Trowbridge, architect and painter, of Washington and New York, and he is assisted by W. Frank Purdy in the selection of sculpture and by Homer Saint-Gaudens, director of the fine arts department of the Carnegie Institute, in choosing pictures. The American Federation of Arts is co-operating.

More sculptors than painters will be represented in the American section. A mere list of the names is sufficient to indicate the wide range of the display, for they include Anna Hyatt Huntington, Adolph Weinman, James Earle Fraser, Laura Gardin Fraser, Chester Beach, Abastenia St. L. Eberle, Evelyn L. Batchelder, Hermon A. MacNeil, Charles A. Hafner, Hunt Diederich, Robert Aitken, Nessa Cohen, Janet Scudder, Philip Sears, Paul Manship, J. Q. A. Ward, Charles Cary Rumsey, Andrew O'Connor, A. Phimister Proctor, Carl C. Mose and R. Tait McKenzie. Dr. McKenzie, who is perhaps better known than any of the others for his portrayals of athletes, will be represented by a group of eight works.

The painters will include John C. Johansen, E. Irving Couse, Childe Hassam, Hayley Lever, Jonas Lie, Eugen Weisz, Carl Rungius, Charles Morris Young, W. Granville Smith, William T. Aldrich, Hunt Diederich and George Bellows.

Sports from mythological times down to the present are subjects for the chisel and brush. In the list of works to be shown is Mrs. Huntington's "Diana," Weinman's "The Ball Pitcher," Rumsey's "Polo Player," O'Connor's "Boy Scout," Donahue's "Sophocles" and Proctor's "Broncho Buster." The paintings will include Irving Couse's Indian hunters, pictures of elks and moose by Rungius, paintings of water sports by Lever, Aldrich, Hassam and Lie, and prize fight subjects by Bellows.

This reunion of art and athletics is singularly appropriate, for the relation of the two was close in the days of old Greece.

So They Built Anew

A thrill is brought to every art lover in a dispatch from Madrid to the effect that because Goya's decorations in the chapel of the Hermitage of San Antonio de la Florida were being injured by the smoke from candles during the services, a new chapel has been built and the old one converted into a museum.

The new museum was formally opened during the ceremonies attending the celebration of the Goya centenary, described in the last issue of THE ART DIGEST.

Original News

THE ART DIGEST is an original newspaper of art as well as a compendium of the news and opinion printed elsewhere. It presents much original matter in advance of other publications.

Gill's "Mankind"



"Mankind," by Eric Gill. Sculptured in
Hoptonwood stone.

One of the outstanding events of the London season was the exhibition of sculpture by Eric Gill at the Goupil Gallery, and the work herewith reproduced, called "Mankind," was the subject of much discussion by the critics. The sculptor in order to concentrate upon his idea left the work headless and armless. It is colossal in size, being 8 feet high, and is in polished Hoptonwood stone.

"The idea that comes to us from looking at the work," said the London Times, "is that of the shrine of what our forefathers called the 'vegetative' life of all humanity; a conception which makes head and hands irrelevant and absolves the work from being regarded as a fragment. For what it stands

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for the work is complete, as it is complete as a formal composition. As a piece of craftsmanship it can only be called stupendous, and as a work of art, in total form and in rhythm of mass and line from every point of view, it gives complete satisfaction. To walk round it and watch the changing and always harmonious relations of curves is a sheer delight."

The *Times* called the display as a whole "an exhibition of native talent in native materials which can hold its own with anything in Europe. All the more securely because the talent really is native, developing on its own lines and owing practically nothing to the post-Rodin convention in sculpture which is quite legitimately being pursued in all countries. Here and there Mr. Gill shows some affinity with Maillol, but it is a consequence of similar intentions rather than the result of an influence. Probably Mr. Gill was quite innocent of patriotic aims, but by working in Hoptonwood, Portland, Bath, and Beer stones he has demonstrated that, given the talent, there is no need to go outside this country for the materials of a school of sculpture as native as anything since the Middle Ages."

Sims' Mad Gesture

After the last number of *THE ART DIGEST* went to press, carrying news of the death of Charles Sims, famous English painter, the cables brought word that he was a suicide, his body having been found in a river with stones in his pockets.

The artist had lost his mind, as was evidenced by six paintings he sent to the Royal Academy just before his death, which the president, Sir Frank Dicksee, said were the product of a disordered brain, whose subjects were "unearthly," and which were painted in "garish colors."

One of the paintings was called "Here Am I." Another was "Man's Last Pretense of Consummation and Indifference," and still a third was entitled "Behold, I Have Graven Thee on the Palm of My Hand."

Mr. Sims resigned as head of the Royal Academy school by request, and he had been subjected to much criticism because he had painted King George V with spindle legs that ill-suited the magnificent robes of the Garter. The Academy committee was vexed on receiving the artist's last paintings, not knowing whether to hang them or not, and the sending of them seems to have been a madman's last retort to colleagues whom he felt were against him.

The "Farthest North"

The Kingore Galleries, under the direction of Mr. Grant Kingore, have reopened at 785 Fifth Ave. between 59th and 60th Sts., New York. This is the farthest north of any establishment in the metropolis dealing in paintings, although numerous antique shops are now located beyond these limits.

More than two years have passed since the Kingore Galleries ceased to hold exhibitions at the old location on Fifth Ave., eight blocks to the south, but Mr. Kingore has continued in the business of selling art works privately to clients. Only portraits were shown at the opening exhibition.

Plan "Missouri Salon"

There is to be a "Missouri Salon" which will resemble Chicago's Hoosier Salon. Mrs. C. B. King, head of the latter, went to St. Louis to assist the Artists' Guild in organizing it.

The South

Probably the most significant action taken by the Southern States Art League at its eighth annual convention at Birmingham was to vote down overwhelmingly (the press report said unanimously) a proposal which had been approved by a majority of the executive board "to hold during the summer months a no-jury exhibition in which every active member of the League could be represented by one canvas." The convention, after a debate, turned down the proposal on the ground that such a free-for-all exhibition might lower the reputation of the League.

In accordance with its policy to "open up new territory each year," the League decided to hold its ninth convention and exhibition next year at San Antonio, at the Witte Memorial Art Museum. The southern conference of the American Association of Museums, of which Miss Laura E. Bragg is chairman, will be held at the same time.

President Ellsworth Woodward and the other officers were re-elected. The total membership was reported to be 560, of which 443 are active members (practicing Southern artists) and 55 are organizations, 61 individual sustaining members, and 1 patron.

The annual exhibition consisted of 198 works selected from 326 examples submitted by 203 artists. The purchase prize given by the Birmingham Friends of Art was awarded to J. Howard Iams for "The Tom Tavern"; W. P. Silva prize for the best painting of a Southern subject to Ernest Harrison Barnes for "End of Day"; the Alice R. Huger Smith prize for water color landscape, to Evelyn Gladney for "The Bridge"; the Birmingham Art Club portrait prize to Louise Lyons Heustis for "Venetia"; the Park and Recreation Board prize for landscape, to E. Richardson Cherry for "Valdemosa"; the Friends of the Birmingham Garden Club flower study prize to Ella K. Mewhinney for "Perennial Phlox"; the Birmingham News sculpture prize, to Julian Rhodes Muench for "Head of Negro"; the Friends of the Birmingham Library etching prize, to Anne Goldthwaite for "At Monmartre"; the Junior Chamber of Commerce prize for drawing to Agnes Lilienberg for "Drawing of Woman."

All the prize winning paintings with some 60 more of the outstanding pictures will constitute the Sixth Circuit Exhibition which will be sent out in two sections about the middle of May, for a year of travel throughout the Southern states.

Princeton's Annual

A group of Princeton women headed by Miss Marian T. MacIntosh as chairman has united the "town and gown" in the interests of art and each year holds an exhibition of works by Princeton artists. The sixth annual will be held in Thompson Hall from May 2 to 16.

Last year the exhibition consisted of 167 works. Many of them were by professional artists of the town, the others by residents whose avocation is painting, and by students at the university.

Museum Gets a Salvatore

George D. Pratt has presented to the Metropolitan Museum of Art the marble statue "Meditation" by Victor Salvatore, which won a prize at the Chicago Art Institute and was accorded the place of honor at the National Academy.

The Irish Academy

The Irish Academy, or more strictly speaking the Royal Hibernian Academy, is holding its exhibition during April and May in Dublin, following the old tradition of the "Castle season," when nobility and gentry came to the capital because of the vice-regal court. The artists of Ireland are trying to start another buying movement among the landed proprietors and business families, who still flock to Dublin in early spring for "the season."

The people of Ireland once were avid art collectors. "In proportion to its population and wealth," says the correspondent of the *Christian Science Monitor*, "Ireland, say 50 years ago, contained an extraordinary amount of art treasures, including furniture and varied objects of art, as well as pictures. Within the last half century the store has been reduced. Sales have exceeded acquisitions. Some of the most noteworthy collections were put up at auction, and English and foreign dealers bore away treasures, many of which are now in America. Others have been reduced by the disposal of individual treasures." Then came the period of civil strife, when hundreds of works were sent away for safety, never to return.

But now, it is said, the more prosperous class, observing the high prices that art from Ireland has brought, are attracted to pictures and sculptures as investments; and the art world is seeking to revive the old tradition of collecting.

Orpen, Lavery and other well known Irish artists have sent works to the Academy. The place of honor is given to Leo Whelan's portrait of President Cosgrave, and much attention is attracted by John Keating's "Three Hairy Gallant Fellows" taken from Synge's "The Play Boy of the Western World." The president of the academy, Dermot O'Brien, is a leader of the Irish farming movement.

11 New Academicians

Eleven new members were elected to the National Academy of Design at its annual meeting. Only seven were chosen last year. They are as follows: Painters, George Elmer Browne, John Costigan, Robert Nisbet, John Follinsbee, Ezra Winter, William Paxton and Eugene Higgins; sculptors, Charles Keck and John Flanagan; architect, Welles Bosworth; etcher, Ernest Roth.

All the old officers were re-elected, as follows: Cass Gilbert, president; Harry W. Watrous, vice-president; Charles C. Curran, corresponding secretary; Hobart Nichols, recording secretary, and Francis C. Jones, treasurer. Two members newly elected to the council are Ernest L. Ipsen and Chauncey F. Ryder.

"Near-Riot" Over Glozel

Because a speaker happened to mention Glozel at a meeting of the Institut de France, according to cable advices, the professors began to call each other names and a near-riot ensued, so that the president had to suspend the session.

French archaeologists, it will be seen, are still frantically divided as to whether the "discoveries" made near Vichy, as so often referred to in *THE ART DIGEST*, belong to the Neolithic, Gallo-Roman, or any one of several other epochs, or whether they are simply fakes. The Paris press has a lot of fun with the controversy, but to the archaeologists it is all deathly serious.

A Duveen "Profile"

The *New Yorker* has a feature in each number which it calls "Profiles," in which some writer is allowed to present an unconventional sketch of some person in the public eye. Recently it came the turn of Sir Joseph Duveen, and the writer was Alva Johnston.

"His pre-eminence in his line is unchallenged," said the writer. "He has bought and sold more masterpieces than any man living. He has had a part in building up many of the great private collections and art museums in America. Among his clients have been the wealthiest men and women in the world, and he has carried them on the cuff for millions. It is a matter of court record, for instance, that Henry C. Frick at his death owed Duveens' \$2,190,000.

"Rival art dealers have valued the words of Sir Joseph at \$250,000 apiece. Three of them have brought half-million dollar libel suits against him for uttering two words, 'A fake.' It has been said that he holds all the big money records. He paid \$850,000 for 'The Blue Boy,' the largest sum ever paid for a single work of art. He sets the high mark at public art auctions—\$377,000 for Lawrence's 'Pinkie' in England and \$270,000 for Rembrandt's 'Titus' in America, [the article was written before he paid \$360,000 for Gainsborough's 'The Harvest Wagon' at the Gary sale], and his firm paid the record price of \$1,080,000 to settle a customs difficulty with the United States Government.

"When Sir Joseph travels in Europe he leaves a trail of broken-hearted nations. First England mourns. A few days later France mourns. Then Italy mourns. Soon all Europe is dabbling at her eyes. The entire press of the bereaved continent is sobbing over lost masterpieces and clamoring for the overthrow of governments which fail to protect national treasures.

"Yet one of Sir Joseph's rules is 'Always be kind to a nation.' In 1925, for instance, he presented the Italian government with three paintings. He has given England two wings for the Tate Gallery, and has offered to build another for the National Gallery. When England mourned recently because an American has bought a famous portrait by Augustus John, Sir Joseph comforted her by buying it back and presenting it to the British nation. A short time ago he gave a painting to Cyprus because the subject related to that island's history."

Here the writer's data failed him, because he failed to mention the exhibitions of work by young British artists which Sir Joseph has financed, although he did include the fact that Sir Joseph had donated three Bakst drawings to the Metropolitan Museum of Art in New York.

Mr. Johnston then gave a description of Sir Joseph, who is "of middle height and sturdy build, with black hair, scintillating black eyes and ruddy complexion. . . . Sir Joseph's eyebrows are his most expressive feature. They are thick and black and they weave about in a whimsical manner. It is even alleged that he has done more damage by weaving his eyebrows whimsically at the merchandise of other dealers than by anything he has said about the works of art in question. For Sir Joseph, though respected by the trade, is not beloved. Other dealers sometimes think that they detect a trace of disdain in his manner. There is some annoyance, too, because he stands forth as a universal connoisseur, while most

Fraser's Poignant Impression of Monterey



"The Coast of Monterey," by Douglass Fraser.

"The wind wails, the cypress sighs and the surf soughs," the *San Francisco Bulletin* says of this canvas by Douglass Fraser, which is a feature of the artist's annual exhibition at the Gump Galleries.

The critic, Robert H. Willson, says: "His theme is the California landscape. Into it he is trying to put California rather than Fraser. The result is that having once seen

a Fraser, you will immediately recognize any other canvas painted by him. There is a vast difference between the artificial and the natural trade mark. . . .

"A practical side of Fraser's painting is that it fits well into the modern scheme of less formal and severe decoration. Yet a Fraser canvas will not clash with or suffer among Gobelin tapestries."

of his rivals are content with two or three specialties. . . . Wealthy collectors, seemingly on the verge of making important purchases, often change their minds at the last minute. On such occasions the disappointed dealers sometimes mutter to themselves, 'Aha, Sir Joseph again!'"

The writer, going into family history, said the real founder of the firm was Sir Joseph's grandmother, the wife of a blacksmith of Meppel, Holland, who made a collection of Delftware, took her oldest son, Joseph Joel Duveen, from the forge and sent him to England in 1870 to sell it. In 1877 she sent her second son, Henry, to New York, to open a Delftware shop. Both the London and New York shops developed into great art establishments.

"Sir Joseph," said the article, "has agents all over Europe and in China and Japan. Duveen agents are ubiquitous. Some dealers say it is almost impossible to start negotiations for an important work of art in any part of the world without Sir Joseph hearing of it and barging in, if he feels so disposed."

Mr. Johnston went into details concerning the criminal proceedings of 1911. He wrote: "One day the customs people descended on the Duveen place in lower Fifth Avenue and seized everything in it, charging systematic undervaluation. Criminal and civil proceedings were started against Sir Joseph, his uncle and two brothers.

"United States District Attorney Henry A. Wise charged that sophisticated book-keeping by the Duveens had cost the Treasury Department \$5,000,000 in unpaid duties. The Duveens publicly offered a cheque for \$1,080,000 as a compromise and this was accepted by the government. On the crim-

inal charge each of the four Duveens took a plea and was fined \$10,000. . . .

"As usual, a tilt with the customs people did no harm socially or commercially. Business continued to expand enormously, and high social honors followed. In 1919 George V knighted the famous art dealer. It was a popular elevation because of Duveen's donations to hospitals during the war, and his gifts to the Tate and National Galleries. Last year the king honored Sir Joseph a second time, making him a baronet, and England again hailed the honor as the well-merited promotion of a national benefactor."

"Vast and Sweeping"

Florence Wieben Lehre, art critic of the *Oakland Tribune*, devoted a separate review to the Spanish section of the Carnegie International, now on view in San Francisco, and she found the paintings to be of such enormous size that it was "difficult to say whether their merit was one of quality or quantity. Be this as it may, the Spanish section is tremendously impressive with its vast and sombre canvases—all leading up to the life-sized, orange-skinned Spanish 'flapper' reclining, nude, on a white couch against a deep blue background. This painting, by Echague, goes the limit in contrast of light and dark, of violent red, blue, green—and in subject. It fulfills perfectly its apparent purpose of monopolizing the attention of the observer.

Spectacular, theatrical, and sometimes dramatic, the Spaniards have nothing new to say, but they voice the old most impressively. Each painting seems to be part of a self-conscious gesture. But the gesture is vast and sweeping."

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"Abou-ben-Adhem"

Robert W. de Forest, president of the Metropolitan Museum of Art and of the American Federation of Arts, and also president of the Russell Sage Foundation, the Welfare Council of New York City, Survey Associates, the National Housing Association and the Charity Organization Society, and connected with the work of many other organizations, was tendered a pageant at the American Fine Arts Building in honor of his 80th birthday.

The most picturesque part of the ceremony was when a golden book was produced in which a spirit wrote Mr. de Forest's name with the title "Abou-ben-Adhem." Later 250 of his associates signed the book, and, lo, "Ben Adhem's name led all the rest!"

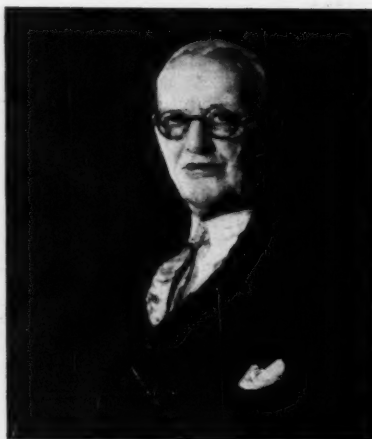
Mr. de Forest surveyed the pageant from a throne to which he had been escorted with oriental pomp. A caravan appeared with three Arabs impersonated by Harvey Wiley Corbett; architect; D. Putnam Brinley, mural painter, and Dr. John H. Finley. They unrolled a magic carpet and from it took the symbols of Mr. de Forest's service, including a casket with the jewels of charity and kindness, and a spray of blossoms representing the flowering of art.

Mr. de Forest was presented with the layman's art medal of the Société des Architectes Diplômés par le Gouvernement Français and it was announced he would receive the medal of the National Institute of Social Sciences on May 3.

Connick's Princeton Window

The stained glass workers who were commissioned to do the windows for the new chapel at Princeton University have been coming to the completion of their task, and Charles J. Connick of Boston placed his great East Window on exhibition. Immense as his studio is, it was possible to show only the lower portion of the window. The central theme is the Last Supper, while above is a radiant figure of the Christ. Evangelical symbols are interwoven in a rich design in which blue predominates.

M. A. Newhouse, Veteran Art Dealer, Dead



"Portrait of Mortimer Alfred Newhouse,"
by Henry R. Rittenberg.

Mortimer Alfred Newhouse, founder of the Newhouse Galleries of St. Louis, New York, Chicago and Los Angeles, died in St. Louis on April 18 in his 78th year. He was one of the veterans of the art trade, having passed his entire career in the sale of prints and paintings.

Born in New York City on Sept. 9, 1850,

he was sent to Germany to be educated at Gottingen and Heidelberg. Upon his return to America he became the western representative in St. Louis of a print publishing house. Later he published etchings on his own account, and was the originator of the now almost universal practice of destroying the plate after a certain number of impressions had been made.

From this initial contact with the graphic arts, Mr. Newhouse passed into the buying and selling of prints, etchings, engravings and reproductions. About thirty years ago he founded galleries in St. Louis, and was joined in equal partnership a little later by his son, Bertram M. Newhouse. The business progressed from prints to original water colors, then to oil paintings, and within the last twenty years the firm has attained high rank in the selling of important American and European works of art. A few years ago magnificent galleries were built in St. Louis, and within the last month new and commodious quarters were opened in New York, at 11 East 57th St.

Mr. Newhouse, though modest and quiet, had a fund of knowledge about art and artists that made his conversation intensely interesting. About two years ago Henry R. Rittenberg painted the portrait which is herewith reproduced.

Abbott Graves Exhibition

The paintings of Abbott Graves, one of America's best known flower painters, were shown at the Vose Galleries in Boston. The *Transcript* called his pictures "perennial" in appeal, adding, "The mere mention of a Graves painting conjures a well defined apparition." In the exhibition, the critic says, the peony is conspicuous. "It appears in great clusters, white, pink, in gardens with painted trellis and central decorative ornament and in still life arrangement where huge vases of black or dark blue are introduced. Even in such a delineation as the latter the suggestion of the garden remains, more romantically than realistically conveyed.

"Then there are the other pictures of white New England homes with green blinds, the smooth panes of windows reflecting the bluest of skies, while all about is an abundance of greenery."

New Galleries for New York

The Raeburn Galleries have been established at 724 Fifth Ave., New York, where they have several rooms on the twelfth floor. They will specialize in old and modern English paintings, particularly portraits, and will occasionally handle Continental works. They will cater largely to the trade, and will do interior decorating. The galleries have no connection with any other art firm.

Palette and Chisel Prizes

Edward T. Grigware won the gold medal at the annual exhibition of the Palette and Chisel Club of Chicago with what the *Evening Post* called a "riot of golden sunshine and autumn coloring" entitled "New England Hillside." The Lydia Bontoux purchase prize was awarded to Fred G. Grey for "Portrait."

\$25,000,000 for Books

The English people have not reacted to Dr. A. S. W. Rosenbach's offer to sell to them, for the British Museum, the manuscript of "Alice in Wonderland," at the price he paid for it at Sotheby's, \$75,259, and so he will bring it to America.

Dr. Rosenbach made a fortnight's tour of the Continent and spent another \$600,000 for rare books and manuscripts, and on his return to London declared that within the last ten years he had spent \$25,000,000 in Europe for treasures. He declined to estimate the sum of his purchases in America.

When Gabriel Wells of New York paid \$29,000 at Sotheby's for a 15th century illuminated manuscript, the London papers carried such headlines as "Dr. Rosenbach Outbid." The *Philadelphian* laughed.

Empyrean Sculpture

New York University will soon rank as a museum of sculpture that once topped historic buildings. It has been for some time the custodian of St. Gaudens' famous "Diana" that stood atop of the old Madison Square Garden, and now William T. Dewart, of the New York *Sun*, has given it the "Minerva" that adorned the front of the old Herald Building, together with the blacksmith that tolled off the hours, and the owls that were the Herald's insignia, all the work of Antonin Jean Carles. He made the gift in memory of James Gordon Bennett.

It is planned to erect a 320-foot campanile at the university, with "Diana" atop and the "Minerva" and the blacksmith adorning a facade.

Opens Chicago Galleries

The Brown-Robertson Company of New York, art publishers and dealers, has just opened a western branch in Chicago, in one of the Palmer House shops. A large exhibition of prints featured the opening.

Rancor

Helen Appleton Read, art critic of the *Brooklyn Eagle*, took up on her art page the cudgels in behalf of two brother critics, Henry McBride of the *Sun* and Forbes Watson, editor of *The Arts*, and of Duncan Phillips, author and art collector, who had been attacked most viciously in a certain art periodical by Childe Hassam. The article by Mr. Hassam, who is the last survivor of America's original Impressionists, and who cannot have forgotten the hard struggle against bitter prejudice that Twachtman, Robinson, Weir and himself had to endure, did not explicitly name Messrs. McBride and Watson in his polemic, but made their identities so plain that either of them might safely assume the role of complainant in a libel action.

Of Mr. McBride the *Eagle* quotes the diatribe as saying: "A little man started to be a painter, failed; tried to teach art, failed; started to write on art, and failed, for he writes with an inferiority complex. . . . He is a legacy from Frank Munsey, who left his millions to the Metropolitan Museum (made out of machine-made magazines), and his moron to the *Sun*. He is a perfect example of smug stupidity, walking about the New York galleries with his vacant stare that may be made into a portrait with one word—vacuity."

The following text is quoted as concerning Forbes Watson: "Another little man, the brother-in-law of a painter (this was his only connection with the fine arts), came to Weir and me and said he was going to take up art criticism and asked our advice. This is typical of any or another nonentity who take up writing on art."

Of Mr. Phillips, who has written a book entitled "A Collection in the Making," Mr. Hassam is quoted as dubbing him "a soon-to-be-forgotten ass," and saying of his book that "as an example of the clean-cut type of opinionated ignorance, it has not been surpassed."

Mrs. Read begins her two column reply in the *Eagle* by saying: "The function of criticism and what constitutes an adequate equipment for performing the duties of a critic are subjects which frequently lead to angry words, legal controversies and expostulatory letters and articles written by disgruntled and very often aged artists. When they are analyzed it is frequently found that personal grievance motivates these polemical old gentlemen, who believe that either their work or the work of someone whom they admire has been wrongly adjudged by these presumptuous hack writers, whose job of art criticism, they believe, has been attained by favoritism or the bad judgment of a managing editor. The adjective 'old' must be underscored. Wisdom and ripeness of judgment comes with old age—yes, but as frequently it spells an atrophy of the critical sense from which artists and critics suffer alike. Along with this atrophy comes an irascibility and an inability to understand the younger generation, as prevalent among laymen as among the artists and critics. If the critic succeeds in having his major concern catholicity of taste and a news sense, this atrophy is sometimes postponed.

"When an artist, who has received the highest honors and whole-hearted praise from all sources, fellow artists, young and old, laymen and critics, stoops to the personal attacks which he has made on two of the most well informed, intelligent and witty

University Acquires Famous Battle Picture



"The Death of Wolfe," by Benjamin West.

One of the most famous of all historical paintings is "The Death of Wolfe," by Benjamin West, the American who expatriated himself and succeeded Reynolds as president of the Royal Academy. There are several versions of it, and the larger one has just been purchased from the Paul Bottenwieser Galleries of New York and presented by William L. Clements to the William L. Clements Library of American History, University of Michigan, at Ann Arbor. It measures 5 feet by 8.

Other versions of the picture, smaller in size, are the one formerly belonging to the

Duke of Westminster, now in the National Gallery of Toronto, and the one at Kensington Palace, London, belonging to the Royal family. The Ann Arbor picture came from the collection of a German prince whose ancestor, a friend of Wolfe, commissioned West to paint it. The picture is accompanied by the original receipt, dated London, 1776.

The scene of the painting is the Plain of Abraham, before Quebec. Sept. 13, 1759. General Wolfe, dying, hears the cry, "They run, they run!" "Who run?" he asks. "The French!" "Then God be praised, I die happy," he exclaims.

art critics in this city, it can only, in all kindness, be attributed to the atrophy of the critical sense mentioned above and the fact that of late years his work, not maintaining the standard and quality of earlier achievements, could not therefore be given the glowing appreciation formerly accorded."

Mrs. Read points out that Duncan Phillips' collection contains Homers, Renoirs, Whistlers, Weirs, Gauguins, and five Hassams, and adds: "Of late years the collector has shown a greater interest in the moderns, both European and American, which may possibly account for the obviously personal basis of the attack." In answering Mr. Hassam's implication that the artist and not the critic is the only one fitted for the job of art criticism, she says:

"Admitting that all human judgment is fallible, why is the artist innately better equipped to give sound opinions on all sorts of art, and express it fluently and logically, than the critic whose job necessitates that he keep himself constantly informed on all sorts of art matters? Not only must he see all there is to see, within the limits of human endurance and geographical possibility, but must read histories of art, new and old, and esthetic critiques, new and old. . . . Does Mr. Hassam expect an art critic to step fully equipped from the head of Jove? Does he think that art critics, or even artists, are born? Does he think that artists whose opinions are notoriously biased and who, except in rare instances, cannot find much praise for the works of those artists who do not think as they do, are better equipped for the giving of thoughtful, judicious opinions?"

A Prodigy's Career

Many of the Sunday newspapers reproduced the statue of Andrew Jackson as he appeared at the battle of New Orleans, which is Tennessee's contribution to the Hall of Fame in Washington. It is the joint product of Belle Kinney, native Tennessean, and her husband, Leopold Scholz, who was born in Vienna.

Belle Kinney, strange to say, is a child prodigy who turned out well. At the age of 6 she won a gold medal at the Tennessee Centennial Exposition with a portrait bust of her father. Then she went on the stage, but at 16 took up the study of art in Chicago, and at 17 was awarded her first commission, that of a monument to Col. Jere Baxter. Since then life has been just one commission after another. She won against 76 men in the competition for the monument to the Women of the Confederacy.

Mme. Lemaire Is Dead

Mme. Madeleine Lemaire, flower painter, is dead in France at the age of 83. She was a wealthy woman and at the height of her vogue twenty and more years ago was much in the public eye. An incident in 1900 will be remembered, when she entertained a distinguished group of guests at a novel musicale. In a concert room dimly lighted and filled with highly scented flowers, stringed instruments played behind a curtain decorated with strange blossom forms. The combination of languorous music, perfume and color put most of the guests to sleep.

No-Jury on Grill

Harry L. Engle, one of the editors of the *Palette & Chisel* of Chicago, makes an attack on the idea of the no-jury show, which is especially interesting in view of the fact that "first annual" exhibitions of "the Independents" were held this season in Philadelphia and Washington, which followed the example of Boston last year and the still older examples of Paris, New York and Chicago. Referring particularly to the Chicago no-jury display, he says:

"Such shows cannot possibly bring about any good. Through a number of years of effort and propaganda, not one personality has emerged that was not formerly known through regular jury channels. On the other hand, the earnestness and integrity of the artist profession is tremendously hurt by the exposure of such fumbled trash. The recent exhibition was pitiable as an art event; an event, so far as the public knew, displaying what those authorities considered choice examples.

"The public cannot digest the no-jury idea. It is the antithesis of everything they think and do naturally. What is offered for sale is merchandise. To create and submit merchandise to the buyer without competent supervision is outside their comprehension.

"The no-jury idea is both solace and nourishment to the incompetent. He can easily afford the low charge for exhibition space. That 'money can buy anything' is a cynical truism and in this case a little buys a lot."

* * *

Philadelphia's first annual no-jury show had a similar reaction on Dorothy Gafly of the *Public Ledger*. A liberal critic who hates academicism and who rejoiced last fall in the Carnegie international, she, too, complains of the effect of the independent exhibitions. "Something happens to the artist in the mind of the public," she asserts. "His stock goes down. . . . A normal citizen would scarcely risk treatment from a man who had not won his M. D. But suppose he wants a portrait of his daughter. He goes to one of these free-for-all exhibitions, and finds that, as an artist, he is quite as capable as many of those exhibiting. He has heard before that art is 'the bunk.' Now he believes it. He'll take his chances with a good photographer.

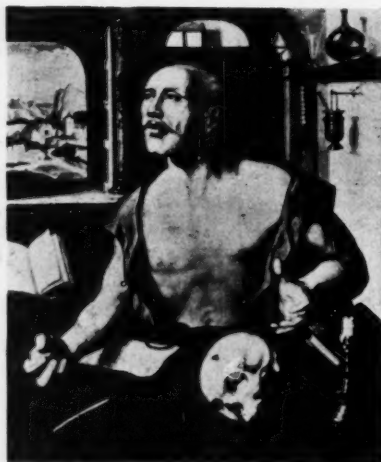
"The standardless exhibition, theoretically at least, should be the breeding ground for genius. As a matter of fact, the democratization of art as developed by free-for-all exhibitions has done little more than excite curiosity, amusement, and, in centers where the movement is well seasoned, a feeling of boredom. . . .

"Art is not simple. It is not easy. It is a profession quite as arduous, as exacting, as tedious as that of medicine or law. To become a capable artist requires no less time and no less study. Yet our tendency today is to worship at the shrine of the art ignoramus."

Wants American Exhibition

When Homer Saint-Gaudens reached Madrid on his mission to obtain European paintings for the next Carnegie International he was welcomed by Premier Rivera, who told him he hoped America would be represented by a worthy exhibition of paintings at the Ibero-American exposition at Seville next October.

For Princeton



"St. Jerome," from the Studio of Quentin Matsys.

The Museum of Historic Art of Princeton University, which already has a precious collection of old masters, particularly of early religious pictures, has just acquired from Arthur U. Newton, New York dealer, a St. Jerome, on panel, that came from the Quentin Matsys of Antwerp.

The numerous accessories, including the shelf, bottle, wine glass, the nail on the wall with the pestle and mortar hanging from it, the skull, candlestick, ink pot, quill pen and eye glasses appear in the well known painting by Matsys called "The Philosopher." Numerous replicas of the latter work are known, but there does not appear to be any of the Princeton example.

An Honest Salesman

Philadelphia has an art salesman so honest that he deserves a diadem. Two or three of the critics tell of an incident in which he figured. A lady walked into a gallery, saw in front of her a large and effective landscape, very broadly painted, and said she would buy it. The salesman asked, "Madam, where do you expect to hang that picture?"

The room, he discovered, was 11 by 15 feet, and so arranged that the canvas would have to be viewed from a distance of less than 11 feet. He paced off eleven feet on the gallery floor.

"Now," said he, "will you kindly look at the picture."

It was an entirely different canvas. "I am very grateful to you," she said, and walked out of the gallery.

Philadelphia artists have been discussing the incident. Some think the salesman overstepped his function, but his staunchest upholder is the artist who painted the picture.

Bobby Jones' Portrait

Margaret Fitzhugh Browne has painted a portrait of Bobby Jones, golfing champion and idol of Atlanta, for the new municipal building, on commission by the city. He is seated easily in a wicker chair with his clubs leaning against one arm of it, and the arrangement and pose are decorative.

League Opens a Gallery

The Art Students League of New York, having taken over the space formerly occupied by the Architectural League in the American Fine Arts Building, has opened a gallery for regular exhibitions.

Trend to Portraits

Arthur Hayden, who writes so entertainingly for the *Sunday Times*, London, is the author of "Chats on Old Prints," among other books. Recently *THE ART DIGEST* quoted from an article of his on the art of collecting. Here is something by him on the vogue for the portrait, which is particularly interesting to Americans in view of the demand for portraits here, evidenced by the establishment of a Portrait Painters' Gallery in New York:

"It is a curious feature in the collection of both pictures and prints that there seems to be an inordinate leaning towards portraits. The prices at auction of Reynolds, of Romney, of Raeburn, of Gainsborough, and now of Lawrence (although 30 years ago nobody thought him in the first flight) prove this. Rembrandt has always held his own in spite of Ruskin; Frans Hals has won an unimpeachable niche of his own. Apart from the school of color prints, but still with human motifs, perhaps of all French prints the portraits of Nanteuil and Edelinck win the greatest recognition. Whatever causes lie behind this undoubted modern preference for the human figure, it cannot be denied that it is a noteworthy feature which without doubt those who collect as an investment have quietly assimilated.

"Any old-established print-seller will aver that his clients, wherever they start, somehow always come in the end to portraits. Today the reading public, those that really count, have shown a strong predilection for biography. One cannot trace the thought to its foundations: it may be that man has discovered that a mirror held to his fellows to exhibit human character is greater than an artistic camera-obscura held to the face of nature. As to the difficulty of portraiture, that has been the problem of painters from time immemorial, and the potter has realized that his figures demand possibly something a little more akin to genius than his vases, exquisitely fashioned though they may be by the art-craftsman."

"Steele Colony"

The widow of Theodore C. Steele, landscape painter of Indiana, is working out a scheme whereby the hundreds of acres of forest land owned by the artist in the wildest and most picturesque section of Brown county will be converted into a "Steele colony" similar to the MacDowell colony at Peterborough, N. H., established by the widow of the composer. Like Mrs. MacDowell, who retained the family home as a residence, Mrs. Steele will live at "The House of the Singing Winds."

The painter, who was a member of the faculty of the University of Indiana, built many log cabins in his forest domain, with great windows overlooking valleys, ravines and picturesque vistas, in which he could take refuge in bad weather and paint. These and other houses now being constructed in secluded spots will be available to artists during the coming summer, and before the year is out Mrs. Steele expects to announce the permanent plan for a "Steele colony" on which she is working.

Lena McCauley has described the region in the Chicago *Evening Post* as "rich in surprises of little valleys, of heights and long slopes, winding creeks, beeches in some sections, pines in another, and colorful maples, oaks and sycamores. . . . The variety of landscape in hundreds of acres of rolling country is fascinating to every painter of the out of doors."

Stolen Goods?

Sir Joseph Duveen has bought of William Hohenzollern three paintings, a Rubens whose subject is Louis XIII and two Watteaus, one of which is called "The Dance," and the transaction has set Germany by the ears. The Left press charges that the pictures were taken secretly from former royal castles in the summer of 1926, and were in reality stolen from the Reich, whose property they are. The "publicity" that accrued to the Duveen firm may prove a boomerang, and the pictures may have to be returned to the German Government.

It is charged by *Welt am Abend* of Berlin that when many paintings and other objects of art disappeared and afterward turned up at Doorn, Dr. Wilhelm von Bode, who is the custodian of the nation's art treasures, strongly protested, but was assured that the former Kaiser merely wanted to adorn his home and that the works would eventually be returned to the German nation. This incident was told some time ago by THE ART DIGEST.

It is charged by *Welt am Abend* that the art objects retained illegally by the former Kaiser have a market value of \$4,800,000. The financial agreement between the former monarch and the Prussian government has not yet been approved by the Prussian diet, and now the leaders of the Left insist on drastic action.

Menconi, Sculptor, Dead

Frank G. Menconi, sculptor and designer, of New York, is dead. He was chiefly known for his Boston memorial to Mrs. Mary Baker Eddy, founder of Christian Science, and for his design for the monumental Victory Arch for the welcoming of the home-coming soldiers of the World War.

He revived the ancient art known as "graffito," a process of engraving on cement in colors, and employed it in decorating several public buildings in Washington, D. C. He patented several new tools in connection with "graffito," but found the work itself unprofitable.

Big Winterhalter Exhibition

Winterhalter, long neglected painter of the aristocratic beauties of the mid-nineteenth century, has come back to notice since the Louvre paid \$15,000 for his portrait of Empress Eugénie surrounded by her "dames d'honneur."

An extensive exhibition of his works, organized by M. Armand Dayot, well-known French art writer and editor of *L'Art et les Artistes*, will take place in Paris next June in the lordly drawing rooms of the Hotel de Sagan, an ideal setting for this court painter, kindly lent for this purpose by M. Germain Seligmann.

A Monastery for Artists

A plan has been laid before the Commission of Intellectual Co-operation of the League of Nations to convert the magnificent Certosa on the Island of Capri—a group of several XIVth to XVth century buildings—into an International Institute for Artists. The restored cloisters would accommodate 30. The London *Sunday Observer* remarks that if 30 artists of opposing tendencies were brought together it might be necessary to re-institute the monastery's old Carthusian rule of silence, and meals taken separately.

Duveneck's "Wistful Girl" for Carnegie



"Wistful Girl," by Frank Duveneck.

Carnegie Institute has bought through its "Patrons Fund" for its permanent collection the painting "Wistful Girl" by Frank Duveneck (1848-1919). It is the fourth picture acquired in the same manner this year, the others being Rockwell Kent's "Annie McGinley," Ambrose McEvoy's "Vicomtesse Henri de Janzé" and Charles W. Hawthorne's "Portuguese Gentleman."

The painting was included in the Duveneck exhibition last February in the Gallery of P. Jackson Higgs, New York, and at that time Royal Cortissoz of the *Herald Tribune* wrote: "A gem in the exhibition was a

certain 'Young Girl,' a head and shoulders portrait done on a small scale. In the lower part of the canvas Duveneck was the robustious brushman, but the wistful, refined face of the model was drawn with a searching tenderness. That was like the artist. He wasn't a man of imagination and he left no great composition behind him, but he was profoundly sensitive. Every now and then in his oeuvre you come upon some such characterization as this 'Young Girl,' subtle to the point of exquisiteness, and you marvel at the strong technique that could thus adjust itself to a fragile, fleeting mood."

Lhote's Criticism

The *Associated Press* has disseminated an interview with Andre Lhote, French painter, in which he says that the anxiety of artists to sell pictures is almost ruining art. He criticizes the jumping from one style to another in order to attain salability. Young artists, and some old ones, he says, "spend a season on Cubism, another on Surrealism and a few months later turn back to the flattest sort of realism."

Until the sale of pictures ceases to be the sole object of young painters, things will go badly in art, he thinks.

Hamilton Statue and Plaza

Kate S. Buckingham, who gave Chicago the Buckingham Memorial Fountain, has given \$1,000,000 for the erection of a statue of Alexander Hamilton and the creation of a plaza in front of the Field Museum of Natural History, in Grant Park.

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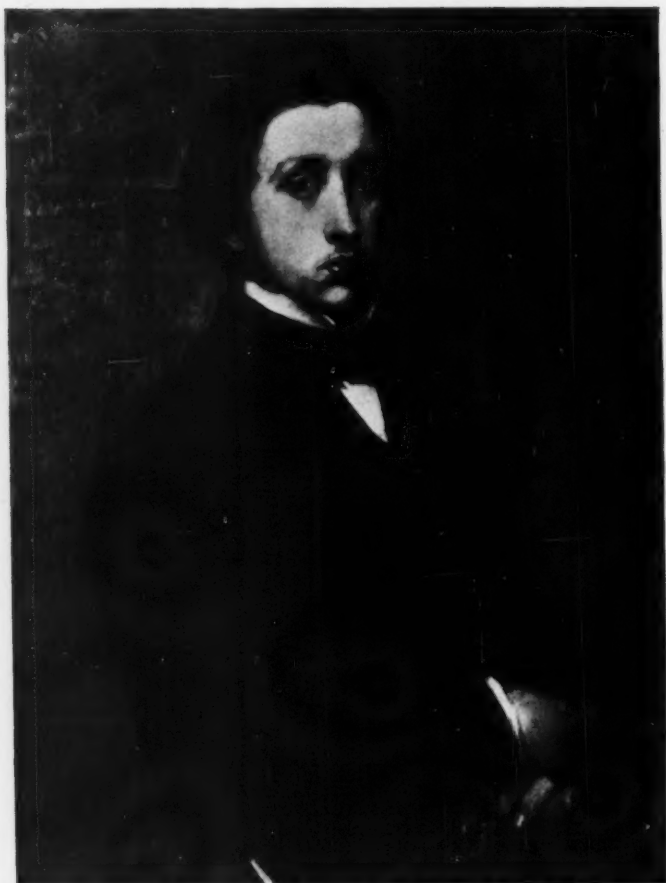
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Degas' "Self Portrait" Is Hung in Louvre



"Self-Portrait," by Edgar Degas.

It is not always that the personal appearance of an artist suggests the qualities of his work, but somehow this self portrait of Edgar Degas conveys to the beholder an impression of the sensitiveness, the poig-

nancy of color and the keen surety of line that belongs to his paintings. It has been purchased by the Louvre, along with his "Mme. Therese de Morbille," and recently placed on exhibition.

Iveagh Pictures Shown

The great collection of pictures bequeathed to the English nation by Lord Iveagh and which will occupy Ken Wood House, London, now being fitted as a museum, are being shown in the Manchester Art Gallery, after

having been revealed in London as an adjunct of the last Royal Academy.

Lord D'Abernon in opening the exhibition called attention to the fact that 62 of the 63 pictures had been acquired through the London firm of Agnew, which was started in Manchester more than 100 years ago; that all of them had been purchased in a period of four years, and 26 within the space of one month. He made two references to America—once when he said the pictures were bought before the "vast volume of American wealth had swamped European competition in the art market," and again when he said Lord Iveagh had refused to have his acquisitions restored or even re-framed, a practice "very different from the fashion on the other side of the Atlantic."

Herter Murals Installed

Six murals by Albert Herter depicting historical scenes from California's romantic past have been installed in the Hope street entrance to the new Los Angeles Library. The *Times* praises their "simple harmonious palette, the noble beauty of the types selected by the painter, the care with which they have been painted and the simplicity of composition."

Nicolai Fechin

Nicolai Fechin, who belongs even more to California and New Mexico than he does to New York or Paris, held an exhibition at Stendahl's, in Los Angeles, that made the critics hold their breaths. The painter and etcher, Arthur Millier, who writes the art page of the *Times*, described Fechin as a Russian who "bears within himself a feeling for biting colors. . . . He can use pretty color here and there, but he always saves it by some cello-tone of gray. There are more profound artists, but there are few who have so completely mastered their own language."

Mr. Millier began his review by saying:

"We frequently hear an art exhibition characterized as 'a riot of color.' There is enough color in the paintings by Nicolai Fechin to create a riot of feeling in the spectator's breast, but one quickly discovers that the glowing hues are finely ordered by a painter-magician in perfect control of an art unmistakably his own."

"Many elements go to make Fechin the brilliant figure we find him today. Underlying this flashing, sketchy technique is an arduous, prolonged study of anatomy. This joyous painter must have toiled in the dissecting room no less attentively than he did before the living model. Now he stands before us in his works, an artist who dashes into his interpretations with flying brush and what Mr. Cortisoz would doubtless refer to as 'incomparable bruvura.' . . ."

"The art of Nicolai Fechin is intensely modern in that it is a development of the sketch, a swift, broad summing up of a keen impression. It is technically possible only to a man thoroughly at home with his tools. Only the salient points are emphasized. Each work, as a whole, seems gracefully casual, as though brushed in with almost nonchalant ease. Closer examination reveals a closely worked-up surface, a result by no means so easily arrived at. The idea held throughout is swift; the actual execution is far from impatient."

In the exhibition were products of Fechin's first five years in America—his New York period—devoted mainly to portraits, figures and still lifes; of his New Mexico stay, where he found "a new joy in the earth-yellow walls and homely disorder of grasses that Taos affords"; and of California, where he "recognized at once the 'bones' of the landscape, eschewing the more decorative scenes for those in which the bare, colored earth itself, relieved only by a clump of cacti or yucca spikes, is the pictorial motive."

"Fra Elbertus" in Bronze

Jerome Conner is doing a life size bronze statue of Elbert Hubbard which will be posed on a boulder on the grounds of the Roycroft shops at East Aurora, N. Y. "Fra Elbertus" will be seated, in hiking costume.

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Lebourg, Painter of the Seine, Died, Like Monet, Almost Blind



"La Seine," by Albert Lebourg, last painter of the Impressionist group.

"Albert Lebourg, the Norman painter, who recently died at the age of 79, suffered the worst fate which may overtake an artist," writes Georges Riviere in a recent issue of *L'Art Vivant*; "he had almost wholly lost his sight. For a long time the canvases of Lebourg revealed the progress of his affliction. His canvases of recent years, misty, muddy-colored, retained their charm. Although a certain harmony remained in the light tones, the drawing of the objects became vague. . . .

"Adept in the new painting, Albert Lebourg, who was several years younger than the first Impressionists, never became one of the original group. Theodore Duret, in his work on the Impressionists published in 1906, ignored Lebourg. No writer of the same period mentions him. When he exhibited his first canvases Lebourg appeared as a tardy imitator. He deserved, however, more than this summary judgment.

"It was towards 1885, being well past his thirties, that Lebourg came under the influence of Monet and especially that of Sisley, without having personally any relations with them. It was, so to speak, a thunderbolt, as there had been no warning of this development. . . . He had first been an industrial designer, then a professor of design in the country. It was a bad beginning from which to initiate an artistic development. The professor of design is, in general, a conservative in art.

"When one knows the timorous spirit of Lebourg, one is surprised that he could abandon the traditions of the school of the moment. . . . Sisley revealed to him the poetry of the gentle stream, beautiful mirror of the changing skies which overlook the Ile-de-France and Normandy. He then consecrated himself to painting the borders of the Seine in another region than that exploited by his new masters.

"He held a place by the side of Monet and Sisley similar to that which Guillaumin held to Cézanne and Pissarro, except that Guillaumin, more than Lebourg, had the temperament of a painter. Retired in Nor-

mandy, far from all contacts with his contemporaries, Lebourg rested on the impressions of his youth.

"He was completely a regional artist. Almost unknown in Paris, he was celebrated in Rouen. The Rouen amateurs, less preoccupied with discussions of schools, entirely seduced by the charm which redeemed his

pictures, encouraged him, adopted him. In their eyes, and quite justly, he was the bard of the river of their city.

"When one would enumerate the artists of the banks of the Seine, it is necessary always to place in the first rank, Monet, Renoir, Sisley, and, not far from them, Lebourg."

Censorship

Georg Gross, the world's most shocking artist, whose pictures, first of battlefield horrors, then of the amours of bourgeois Germans and incidents in the lives of Berlin prostitutes, have revolted thousands through reproductions, has at last overstepped even the freedom of the Reich, and a Berlin court has just confiscated a portfolio of drawings and forbidden the making of reproductions.

Of late Gross had shown signs of becoming tamer and of turning out to be a sort of German Daumier, but in his last productions he has attacked the Catholic religion, and the offending portfolio contains work that is held to constitute libel against the priesthood.

Gross is not simply a sensationalist, but is a communist fanatic and a moralist of the type of Hogarth, and his obvious passion for what he considers truth and purity has led him to "all too drastic methods of conveying the horrors of the opposite vices to the public mind."

* * *

Vienna seems inclined to follow the puritanical lead of Budapest, where a few months ago, as told in *THE ART DIGEST*, colored reproductions of famous works of art, including Botticelli's "Spring," were seized in the shops. The Austrian parliament, under the leadership of the Pan-Germans and Clericals, is proposing a sweeping censorship on all publications, illustrations, pictures, etc., in order to protect young people from contaminating influence. Drastic fines and even imprisonment are threatened.

Leading authors, artists, lawyers, publishers and booksellers are protesting the proposal and have the support of the Social Democrats.

San Francisco Plan

San Francisco is considering, and several civic bodies and clubs have endorsed, Dr. Arthur Upham Pope's plan for a unified museum system which comprehends the maintenance in the city of four museums with four separate functions. They would be:

1.—The California Palace of the Legion of Honor, the beautiful structure erected in a park that looks upon the ocean, which would be devoted to modern painting, sculpture and crafts.

2.—A new Museum of the History of Art to be erected in the heart of the city and which would be devoted to the art of all the ages.

3.—The M. H. de Young Museum in Golden Gate Park, which would be devoted to the historical background of California, with emphasis on Indian culture, the Mission period and early San Francisco.

4.—The Palace of Fine Arts, erected in the Presidio as part of the exposition of 1915, which would be restored and converted into a museum of commerce, travel and industry.

The plan probably contemplates the removal of the paintings from the M. H. de Young Museum, but the printed accounts fail to tell how this is to be managed, since the late M. H. de Young erected the building and bequeathed his collection to the city. This assemblage of pictures is undoubtedly the worst ever displayed in a public museum, most of them being of such quality that a second class New York auction house would refuse to sell them. It has been a sore spot and a problem for San Francisco.

Portland Buys a Dooyeward and a Griffin



"Interior," by Jacob Dooyeward.

An interior by Jacob Dooyeward and a landscape of the Cote d'Azur district of southern France by Walter Griffin, N. A., have been acquired by the Sweat Memorial Museum of Portland, Me. The pictures were purchased through the New York branch of Frans Buffa & Sons of Amsterdam. The Dooyeward painting was among those in the artist's exhibition at the Milch Galleries early this year.

Arsène Alexandre, French critic, in a preface to the catalogue of Dooyeward's New York exhibition, said that "his in-

terior and still-life pictures are exquisite and most individual. He does not employ as his medium the powerful but often too dark coloring which, for our eyes at least, spoils the art of certain other eminent Dutchmen. He is at the same time sustained, translucent and explicit, but nevertheless, mysterious."

Portland is Mr. Griffin's native city and through his interest its museum has been enriched by numerous works, including pictures by William H. Singer, Jr., Dougherty, Borgord and Constable.

Praise for Hinkle

Clarence K. Hinkle, who has slowly been building up his powers of expression by experimenting in color in his studio at Laguna Beach, has a painting in the ninth annual at the Los Angeles Museum, a "Still Life," which Arthur Millier, art critic of the *Times*, himself an artist, says "is a work for painters to gasp over." It was ineligible for a prize because Mr. Hinkle was a member of the jury, but the critic says:

"To me it seems the finest painting in the show—eastern or western—and the most completely satisfying work I have seen from this sensitive man's brush. . . . Within this frame is a cool radiance of color distributed in beautiful proportions. Living with such a picture would be a fine experience."

British Argentine Show

The British government has augmented the exhibition of British art which will be held in Buenos Aires in June by loaning several works from the Imperial War Museum, including Orpen's "The Signing of the Peace Treaty at Versailles" and "Marshal Foch," Cameron's "The Battlefield of Ypres" and Jacob Epstein's bust of Lord Fisher.

Sculpture in Philadelphia

May is the month of Philadelphia's big exhibition of outdoor sculpture in Rittenhouse Square and in the gardens and galleries of the Art Alliance, which, with four other organizations, is sponsoring the movement. This will be the fifth exhibition. "So successful have the previous exhibitions been," says the Art Alliance, "that many other cities are now considering means by which this imposing display of sculpture in the open air may be repeated in their own parks, both because of its educational and artistic value and its great usefulness to artists and collectors alike."

Dorothy Grafty in the *Public Ledger* sees in the co-operation of five organizations in the sculpture show a beginning of another movement for co-ordination of the city's art activities to succeed the Philadelphia Congress of Art which, started a few years ago, had an abortive life.

Brangwyns Sold at Auction

At an auction sale at Christie's, London, two large 1912 pictures by Frank Brangwyn, "The Crucifixion" and "The Mockers," were sold for \$3,600 each to D. Croal Thomson and the Fire Art Society, respectively.

Gift to Detroit

The Detroit Art Institute has received as a gift from M. Knoedler & Co. an "Interior" painted in 1654 by Jacobus Vrell, a little known Dutch painter whose work so much resembles that of Vermeer of Delft that Burger Thoré, the French critic who rediscovered Vermeer in the 1860's, mistook two of his pictures for those of that master. Only about a dozen of his paintings have been identified, six of which are now in America. Though infinitely less precious than Vermeer, he loved the same simplicity and the same play of diffused silvery light on large empty walls.

Two other acquisitions are an early "Soldier Scene" by Pieter de Hooch and a romantic French classical landscape by Gaspard Dughet, a follower of Nicholas Poussin and Claude Lorrain.

THE JUDAS KISS of ART

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EXTRACTS:

"Carnegie wrote 'Triumphant Democracy'; has this been turned into 'Triumphant Bolshevism?'"

"Flesh how art thou fishified,
Art how art thou dinkified."

Secretary Andrew W. Mellon and his brother R. B. Mellon are trustees of Carnegie Institute and financed the recent International Exhibition, and, no doubt to oblige them, President Coolidge opened the exhibition. The following are extracts from a letter of the author to the Secretary of the Treasury:

"I have the greatest respect for you and your chief at Washington. The more so do I regret that such great men should be bamboozled into lending the lustre of their names to the furtherance of a rotten game * * * You, with the best intentions, encourage charlatanism, make art a laughing stock and call to your assistance the President of the United States to open your exhibition, to carry out such innocently misdirected effort. I am sure you would be the last one to wish to put our deservedly idolized chief executive in a false position."

Other paragraphs treat of the degradation of our museums through the innocence of lay trustees manipulated by Directors of "Damrotics" and Curators of "Piffleology." Has Art been Tammanyized? Is it ruled by a political machine? Are you black-listed? etc., etc.

In the Realm of Decoration and the Antique

Art in Industry

The new Philadelphia Art Museum announces plans whereby it will add untold millions of value to the products of Philadelphia manufacturers. It purposes to set aside \$300,000 out of the \$1,850,000 endowment fund it is raising for the maintenance of a research laboratory. The following is quoted from a pamphlet just issued:

"Big business long has realized the cash value of research. Millions of dollars are expended annually in this country in the development of laboratories where scientists are conducting experiments of little apparent relation to the products of their employers. These men are studying the physical and chemical side of the elements in which their industry is concerned. But has the scientist yet given due consideration to the attractiveness to the eye or touch of the product?"

"The technique of museum research requires specially trained men. The materials for it are scarce and expensive. It cannot be left to the workman, the factory or the school. It is ever increasingly the task of the museum which has the rare materials needed and the men trained to interpret them. The new Museum of Art will be one of the world's most perfect laboratories for research in design and in the technique and materials for the decorative arts."

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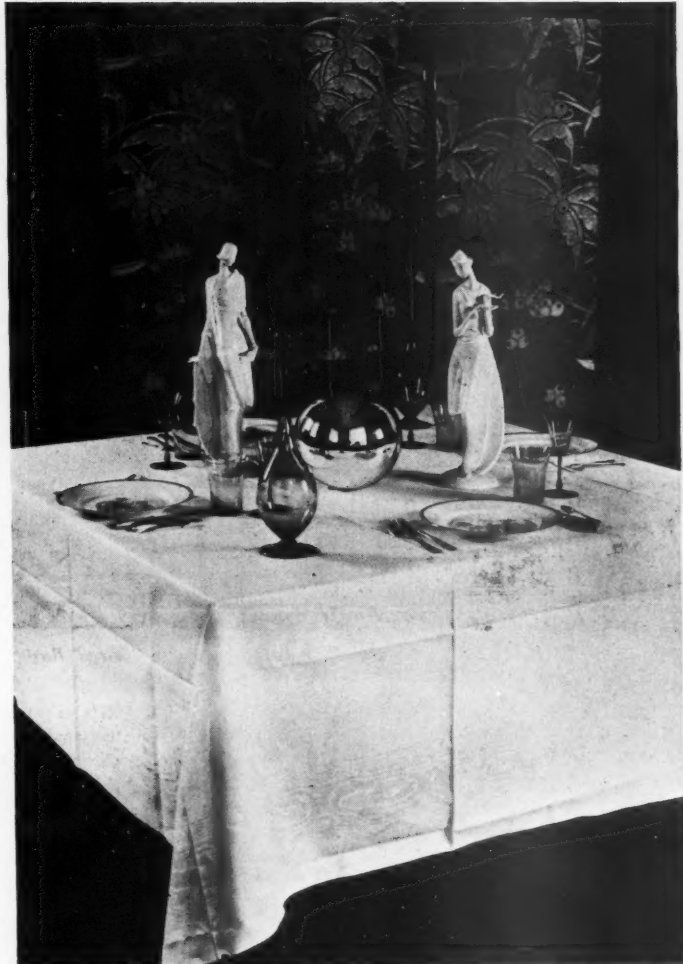
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Modernist Luncheon Table at Museum



Modernist Luncheon Table. Courtesy of the Minneapolis Institute of Arts.

In marked contrast to the Victorian salon, which drew more than 30,000 people to the Minneapolis Institute of Arts in January and February, the Friends of the Institute have presented as their third show of the season an exhibition of the modern decorative arts.

Although small, the exhibition includes several distinguished decorative objects in the modern manner from leading manufacturers and craftsmen in the United States and Europe. The intention has been to avoid the bizarre or the sensational, yet employ some of the fine craft work now being done

which depends on no previous period for its inspiration and yet is sound in principle and effective in design. As a special feature, a second gallery was arranged to display tables, lamps, glassware, pottery, chintz, porcelains, perfume bottles and jewelry of modernist designs from the stores.

Certain articles privately owned in Minneapolis were included in the exhibition—a brass by Brancusi, two wood sculptures by Chana Orloff, a Brandt screen, some Lalique glass, chairs by Paul Poiret, and pottery by H. Varnum Poore and Ricardi-Ginori.

ment will be prepared to advise merchants and manufacturers. The museum also will conduct each year an art-in-industry exhibi-

tion at which Philadelphia products may be displayed and studied in comparison with the best work of art and industry of the past.

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In the Realm of Decoration and the Antique

A Comely Chest and a Comely Bust



XVth Century Chest from Northern Italy with Terra Cotta Portrait Bust of the Same Period.

This fifteenth century chest, with the original iron trimmings, handles and keys, is from Florence, and what a story of romance it could doubtless tell if it had the gift of speech! Upon it is placed a terra cotta portrait bust of a proud and comely Florentine woman of the same period. By some chance, the chest might even have belonged to her family. The bust is believed to be the work of Francesco Laurana.

These two objects were recently brought from Italy by Mrs. Harold M. Bowdoin of the Little Gallery. One section of her establishment is like a part of an Italian palace transplanted, for in it one finds a doge's chair from Venice, furniture and sculpture

from Florence and tapestries and other decorations in the Italian manner.

Although she returned little more than a month ago from a trip that included eight European capitals, Mrs. Bowdoin is getting ready to sail again. Each journey in search of antiques she terms a "pleasure trip."

"In the Chinese Manner"

Two eighteenth-century English pieces in the Chinese manner are recent acquisitions of the Hampton shops, New York. One is a chest of drawers with bookcase superstructure painted in a chinoiserie design. The other is a red lacquer writing table, equipped with drawers. These articles illustrate the contention that Chinese influence was as strong in the eighteenth as Japanese influence became in the nineteenth century.

Jackdaw Collector Passes

Arthur Hayden writes, in the *Sunday Times*, London: "In order to collect wisely, it is necessary to specialize in some form of art either ancient or modern. The days have gone by when jackdaw-like collectors amassed a considerable assemblage of miscellaneous objects possibly diverting to their possessor, but of little commercial value at their dispersal after his decease."

John Quincy Adams Chest

A mahogany chest-on-chest, made about 1760, which is said to have belonged to the John Quincy Adams family, has been acquired by Israel Sack, antiquarian, of New York and Boston. It is of the block-front type originated in New England, and has the original brasses and ornaments, with a bonnet top and flame finals.

Italian Beauty

"Curves and Color the Message of Italian Antiques," reads a headline in the *Boston Transcript*. And following up this expressive caption, an article sets forth why Italian furniture makes a strong appeal to Americans:

"Maybe it is because this is an age of contrasts, and the elegance, artistic workmanship and grace of proportion which attended the fabrication of the creations of the Italian Renaissance offer a desired antithesis to our four-square, efficient and rapid manner of living. Italian furniture more than that of any other nation expresses the beauty of the curve. A study of Italian antiques means an education in the effectiveness of bows and arcs, set off and accentuated by straight lines which are deliberately left so to enhance the curves which seem to express most nearly the ideal of beauty for which the Italian craftsmen strove."

The writer adds that there is something in common between the delicately carved walnut of the late Renaissance and the mahogany of the Golden Age of England, and that same something will be found closely akin to the best cabinet-making of America. He continues:

"The Italian antiques have much to contribute to our decorative schemes, for they possess a form of expression that we lack. Where American design is clumsy, the Italian is graceful. Where the American is cumbersome, the Italian is solid without being unwieldy. Where the American sense of proportion is crude, the Italian is clever. And in color, we have an immense amount to learn from Italy. Italian fabrics are a field in themselves, and the rare old brocades, velvets and brocatelles which come over to this country to beautify our homes speak a language of harmony to us that we need as greatly to learn as we do the language of the curve."

Old Glass Works a Museum

The D. A. R. has purchased the plant of the Pitkin glass works in Manchester, Conn., and will establish there a permanent memorial to the glass industry of Connecticut. The plant was established in 1783.

A Double Treasure

A genuine antique article may be called a treasure. But G. W. Mercer, in Richmond, Va., is a dealer who discovered an old pine chest that proved a double treasure. On giving it a close inspection, he found a secret drawer, and in the drawer a collection of twenty-one old watches.

Scheffler Frescoes for Church

Rudolf Scheffler has just completed eight fresco paintings and one mosaic for the new church of the Immaculate Conception at Waterbury, Conn. The paintings were executed on concrete in the technique of the old Italian masters.

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In the Realm of Decoration and the Antique

Two Expositions

In addition to the exhibition sponsored by the British Antique Dealers' Association, at the Grafton Galleries, London, in May, another display, similar in character but broader in scope, will be held in London July 19 to August 1. The Olympia, the Madison Square Garden of the British metropolis, is to be the scene, and the *Daily Telegraph* is the sponsor.

The British Antique Dealers' Association has asked THE ART DIGEST to correct the report published in America that the association is supporting officially the exhibition which will be held at Olympia. The association is taking no official part in the exposition.

How Style Developed

"One gets but a very short distance in examining English furniture forms, which on the whole are America's as well, before learning that French, Portuguese and Dutch influences all contributed to the development of styles which came to be known as distinctly English. . . . and that these applications of the decorative arts to domestic accessories began in Italy just before 1400."

—Carl Greenleaf Beede in "*Christian Science Monitor*."

Acquires Cigar Store Indian

Henry Ford, before he went to Europe, paid \$100 for "Seneca John," a cigar store Indian carved about 60 years ago by Arnold Ruef, who was the Samuel MacIntire of Tiffin, O. He wanted it for his museum of American antiques at Dearborn, Mich.

Without a "Hallmark"

A woman entered the establishment of James Robinson, New York, looked over his stock of antique silver, and then asked him if he had any "Duncan Phyffey silver."

Lenox China in Sevres Museum

A collection of Lenox china, produced at Trenton, N. J., has been placed on exhibition at the Museum of Sevres, France.

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Uses Landscape for Mural Decoration



Decoration, Ithaca High School, by James R. Bradley.

Landscapes are seldom used for mural decorations. Here is one that adorns the auditorium of the high school of Ithaca, N. Y. It is one of four made by James R. Bradley, a mural painter who assisted Ezra Winter in the decoration of Cornell University, and who was engaged by the school authorities of the town in which the university is located to decorate the high school auditorium. Those who engaged him left to the artist the choice of subject, although they suggested scenes from Indian life, as there is a reservation for red men not so far away, and Indians played a large part in the early history of the city. But the beautiful landscape of the vicinity appealed more strongly to the artist.

In the foreground of this picture is a horse chestnut tree in bloom, and the lakes and mountains in the distance are shown

with no human figure to disturb the serenity of nature. Indian symbols provide the motive for the border.



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The News and Opinion of Books on Art

Architecture

The employment of decoration and the use of concrete textures in American architecture is especially noticeable in California, in the opinion of Walter R. Agard, who writes for the New York *Herald Tribune*. He recently reviewed three books on architecture for the paper: "Architectural Design in Concrete" by T. P. Bennett (New York: Oxford University Press, \$10); "Modern Danish Architecture," edited by Kay Fisker and F. R. Yerbury (New York: Scribner's, \$10, and "Interior Architecture" by R. W. Sexton (New York: Architectural Book Publishing Co., \$7.50). In his introduction to a review of the three he says:

"The series of photographs which Mr. Yerbury presents in 'Architectural Design in Concrete' is more valuable than pages of explanation, although the brief introduction by T. P. Bennett makes interesting reading. National adaptations appear especially instructive. The American mode may be seen in the Hollywood Terminal building at Los Angeles, where continuous, slender vertical supports create soaring effects of great buoyancy and nervous vitality; other buildings, chiefly in California, illustrate our exceptionally able use of decoration and concrete textures. The church at Le Raincy, Paris, with its lacelike tracery of delicate lines is a daring example of French finesse, as the monolithic Einstein tower is of stark German solidity and power; the pavilion at Wembley is characteristic of the sober British adaptation influenced by classical traditions. The modern tendency in Denmark, as Mr. Fisker points out in his foreword to the plates in 'Modern Danish Architecture,' is also guided largely by the classical convention and attains 'a consistent level of sanity and quality'; but it suffers from a certain grimness and austerity and an absence of color and interesting textures.

"Another promising trend in building today is the co-operation of architects and interior decorators to create homes expressive of our times and of the personalities of the people who live in them. Mr. Sex-

ton, an editor of the *American Architect*, elaborates this thesis in his sumptuously illustrated book. We have now served our apprenticeship under the discipline of period styles; it is time to create interior decoration truly representative of the owner of the house, planned for his convenience, honestly and effectively correlated with the fundamental elements of design of the building."

Two other recent books on architecture are "English Gothic Churches" by Charles W. Budden (New York: Charles Scribner's Sons, \$2.75) and "A Short Critical History of Architecture" by H. Heathcote Statham, with 678 illustrations (London: Batchford; New York: Scribner's, \$5.50).

Of the first, Mary Mowbray-Clarke says in the *Herald Tribune* that it is "the most intelligent short history of English architecture that has appeared." Of the late Dr. Statham's book, which is its second edition, the *Boston Transcript* remarks that Professor G. Maxwell Aylwin, who edited it, has ably treated architecture as (to quote the book) "the record of a world-wide art in which the human race has endeavored to give beauty and expression to structures which would otherwise be of merely utilitarian interest, and thereby to realize in material from its aspirations after abstract sublimity."

A Book on Still Life

Herbert Furst is an artist, the author of numerous books on art, "and a critic who has thought deeply on things artistic," to quote Herbert L. Matthews in the *New York Times*. And now Mr. Furst has written "The Art of Still-Life Painting" (New York: Scribner's, \$8). The critic adds that still life has received due recognition from those who buy and judge paintings, but not from those who write about them. Mr. Furst's book, then, will be doubly welcome as filling a need and for its own excellence.

"The first half of his book is a historical study of still life from its beginnings in pre-Renaissance painting, when artists introduced purely extraneous, inanimate objects into their religious paintings, to the present day, when still-life painting has become an abstruse art and painters can say, in Mr. Furst's trenchant phrase: 'We present to you things as they look and not as you who are not accustomed to observation think you see them.'"

The New York *Herald Tribune* says that while Mr. Furst at times "can be admirably clear, with a close knowledge of methods and processes and sensible aesthetic opinions, more frequently he is dull and long winded, filling out his book with pointless quotations. It is unfortunate that Mr. Furst should have omitted contemporary Americans, for such painters as McFee, Demuth, O'Keefe and Sheeler are dead shots at photographing eggplants and petunias."

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Books on Etchers

Numbers 14, 15 and 16 of the "Modern Masters of Etching" series are devoted to the work of Meryon, Goya and William Walcott, R. E. The introductions are by Malcolm C. Salaman. *The Studio*, London, publishes the work, and the American edition has been brought out by William Edwin Rudge, at \$2.50.

On Pictorial Design

"For those who are endeavoring to secure self-education in art the book will be found helpful," says the *American Magazine of Art* of "Composition, an Analysis of the Principles of Pictorial Design," by Cyril C. Pearce, R. B. A. (London: B. T. Batsford; New York: Scribner's, \$4.50).

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The News and Opinion of Books on Art

Poor Ruskin!

What seems like an obituary notice of Ruskin as a critic has recently been penned by Royal Cortissoz. Writing in the *New York Herald Tribune* he reviews an abridged edition of "Modern Painters," which has been condensed into one convenient octavo out of five volumes, the writing of which took Ruskin seventeen years. The abridgement is the work of a stout Ruskinian and Turnerian, A. J. Finberg.

"Who reads those five substantial volumes now?" asks Mr. Cortissoz. "The mere bulk of the work is against its popularity." Mr. Finberg has done his abridging so well that "he really conveys the gist of what Ruskin had to say. We get not only his laudation of Turner but the critic's broad point of view, something reasonably to be taken as his philosophy of art. The editor remarks, rather wistfully, that if his book 'should convince even a few youthful readers that "Modern Painters" is worth studying in its entirety, he will feel that his labor has not been in vain.' It is a generous hope, with which I have a certain sympathy—and yet I wonder.

"Ruskin can be very true and wise in some of his admonitions. Read him, for example, on the importance of an artist's seeing his problem steadily and seeing it whole. . . .

"But he is forever going off at tangents, in the exploitation of which he seems to be hopelessly losing his grasp upon the verities. 'No vain or selfish person,' he says, 'can possibly paint, in the noble sense of the word.' The qualification in that last clause is very characteristic. Painting, we see, is something with a specifically Ruskinian definition. It is a little disconcerting to realize that," and other bewildering and irrelevant dicta are quoted to illustrate "the specious welter of aesthetic and moral issues into which Ruskin is constantly plunging his reader."

Mr. Cortissoz recalls the famous legal battle between Whistler and Ruskin, in which the brilliant artist and caustic wit won a verdict of one farthing for libel, after suing for £1,000. But the victory of this David against the Goliath of the critical world was nevertheless a knockout:

"Where does Ruskin stand today in that war! The verdict cost him more than a farthing. It was a body blow which still counts in the declension of his prestige. For most artists and for many laymen his authority long ago went down the wind and nothing is more vividly remembered against him than his error in regard to Whistler."

A Book on Art Teaching

C. Valentine Kirby is director of art of the state department of education in Pennsylvania. He has written a book entitled



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Write for latest circular

"The Business of Teaching and Supervising the Arts" (Chicago: the Abbot Educational Company, \$1.00). The *American Magazine of Art* heartily commends the volume to all who have to do with educational work in art.

Books on Chinese Art

Two more books on Chinese art have appeared, both beautifully illustrated, and each selling at \$12.50. One is "Chinese Painting" by John C. Ferguson, published by the University of Chicago Press, and the other "Chinese Art" introduced by R. L. Hobson and issued by Macmillan.

Of the first book the *American Magazine of Art* says that "primarily it is scholarly, authoritative. In the second place it is deeply significant, thought-provoking, and finally the subject is beautifully presented."

The author lived in China thirty-five years. He discusses technique, and deals chronologically with the painters themselves, from the earliest during the period of the Chow dynasty several hundred years before Christ, to those of the Ching dynasty.

Discussing "Chinese Art" in the *New York Herald Tribune*, Arthur Waley says that "immense care has been expended upon the reproductions, and they are probably as good as can be. Indeed, the objects portrayed do not always deserve so good a fate. Thus, Ch'ien Lung's red lacquer throne must be an extremely vulgar work.

"Mr. Hobson holds himself responsible for the preface only; which is as well, for the text is disfigured by a host of errors and misprints. . . . More than half the book is devoted to pottery, and this is by far the most satisfactory part, providing the reader with a means of study such as he would elsewhere find it difficult to procure at three times the price."

English Furniture Styles

Sarah M. Lockwood reviews in the *New York Herald Tribune* "An Encyclopedia of English Furniture" by Oliver Brackett" (Robert M. McBride, New York, \$15). She calls it "lucid and accurate exposition of the subject through the use of pictures of English furniture from Gothic times to the middle of the nineteenth century."

American Etchers

Formerly, and not so long ago, the proportion of Americans in any international work on the graphic or plastic arts was so small as to be almost negligible. They were generally mentioned, if at all, down at the tail end of a book or a review as "among those who." Now it is different.

Malcolm C. Salaman writes, and C. J. Bulliet in the *Chicago Evening Post* comments upon, a special article in "Fine Prints of the Year 1927." This is the fifth in the series of annual works on fine prints, a work now eagerly awaited each year. One hundred of the best plates that come under the attention of Mr. Salaman of London, famed as an expert, are reproduced, with comment on the British and Continental prints. The American section is in charge of Helen Fagg. This year plates 63 to 109 are American, showing a rapidly growing proportion in comparison with the British section, in which fifty are included. The rest are Continental. Halton & Truscott Smith, Ltd., are the publishers in London and Minton, Balch & Co. in New York.

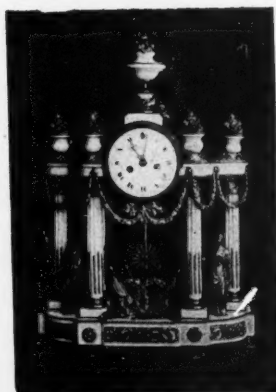
"American etchers appear to be, in Whistler's phrase, 'creeping up,'" observes Mr. Salaman, in his note on "American Etchers with European Publishers," which is aside from Miss Fagg's article on "Etchers in America." "The publishers of London and Paris are beginning to take note of several with a view to trying their fortunes with European collectors.

"A few, like Louis C. Rosenberg and Arthur Heintzelman, have already come into favor, while Donald Shaw MacLaughlan, Herman Webster and Frank W. Benson have long been established as 'collectors' men."

Among Americans with London publishers are listed Heintzelman, Kerr Eby, Henry E. Tuttle, Rosenberg, Walter Tittle, Benson, John W. Winkler, Carton Moorepark (English born, but resident in America), Roland Clark, Philip Kappel, Diana Thorne, Warren Davis, Martin Lewis, Troy Kinney, Dwight Sturges and Ernest Roth. Paris publishers are backing John Taylor Arms, Heintzelman, Robert Fulton Logan, MacLaughlan, Webster and Mrs. Armington.

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What the Critics Say of the New York Season

The exhibition of "Twelve Masterpieces" at the Knoedler Galleries, lent by some of America's leading collectors for the benefit of the \$2,000,000 building fund for the Museum of the City of New York, was the subject of long, leading articles by every art critic, and it shared honors with the collection of French primitives at Kleinberger's last fall in being the most important "old master" exhibition of the New York season. Since old masters belong in books rather than in periodicals, and since all of the pictures shown are comparatively well known, THE ART DIGEST contents itself with giving the names of the pictures:

"Madonna," by Crivelli, lent by J. Horace Harding; "Carthusian Monk as a Saint," by Petrus Cristus, lent by Jules Bache; "Venetian Senator," by Tintoretto, lent by George Eastman; "Prince Edward," by Holbein, lent by Andrew W. Mellon; "Young Woman," by Vermeer, lent by Andrew W. Mellon; "Young Lady with Fan," by Rembrandt; "Sir Thomas Hammer," by Van Dyck; "Virgin and Child Enthroned," by Pesellino; "Rockets and Blue Lights," by Turner, lent by Charles M. Schwab; "Dell in Helmingdale Park," by Constable; "Don Quixote and Sancho Panza," by Daumier,

and "Lady Sophia St. Asaph and Her Son," by Reynolds, lent by Jacob Epstein.

* * *

Pierre Bonnard, one of the big figures in contemporary French painting, and an idol of Parisian society, has not been very well known in America, and the De Hauke Galleries remedied that disadvantage by holding a remarkably complete retrospective exhibition of his work, comprising all his metiers—landscapes, figure paintings, marines, still-lives and especially his ensembles. The artist is now three-score, and began to paint in the 80's.

The critics revelled in the chance and de-

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voted four times as much space to the exhibition as they did to any other one-man show of the fortnight.

The *Brooklyn Eagle*: "In a period when breaks with tradition were on every side, when to make oneself heard it was necessary to expound a theory or be a follower of some iconoclast, it was natural that Bonnard's quiet subtleties would not measure up from the angle of publicity to Matisse's daring arrangements and Picasso's baffling abstractions. . . . His work need not be approached with any great intellectual preparation or guide book of how to see modern pictures. It is just there, just exists—lovely, intimate impressions of life, set down with a freshness and spontaneity, as if he were the first man to have discovered painting and found the universe an endless source of subject matter for this discovery. After the effort necessary to understanding what many of the moderns are about, after this period of too obvious expressions of cerebral processes, this tender, sensuous joy of life is the more appreciated. And his enthusiastic

discovery, so to speak, by the public is partially due to the fact that the public is ready for an emotional, wholly lovely presentation of the art of painting."

The *Christian Science Monitor*: "First and foremost to be considered in Bonnard's case is his fine command of the so-called 'painter's quality' which enables him to achieve canvases of often sumptuous beauty, of tonal opulence and efflorescence of color that are a delight to behold. He has welded the Renoir webbing of softly blended chromatics to a more incisive, intensively angled method of pigmentation a la Cézanne, and there is also a hint here and there of the arabesqueness of patterning that Matisse has evolved out of the modernistic melting pot. . . .

"There is nothing in him to command such elevation as has come to Cézanne or Matisse, both of whom are pivotal points in the evolution of modern painting because they have been able to crystallize the evolution of the modern viewpoint at two definite and crucial moments. Bonnard is secondary merely in

the sense of his not being a waymarker, a focal point about which tradition and scholastic adherents may cluster.

"In this present showing Bonnard stands out primarily as a painter of ensembles in which all details, even the human figure, is well submerged in the general impression of pattern, light, color. He achieves a fine luminosity in his contrasting of light and dark, warm and cool tones."

The *Sun*: "The vast majority of the world's population knows what 'chic' is and most of the nations have adopted the word into their various languages. It's an alluring quality with a recognized money value and the prosperity of Paris is practically founded upon it. Bonnard is a master of the chic.

"The smart boulevardier who gets his top hats from London and who takes his costume very seriously and his opinions very lightly feels instinctively that the paintings of Bonnard sound the precise note for the bachelor's sitting room in which he takes so much pride. The Comtesse de —, who comes at intervals to this sitting room to see the boulevardier's 'collections,' feels precisely the same way about them. They are impeccable in taste, not too deep in feeling, and ineffably 'smart.' . . .

"Any one who has not been in Paris for years can be imagined as receiving a stab in the heart from these canvases that give out the aroma of so much pleasant and sensitive living."

The *Post*: "Often when the name of Bonnard is mentioned I have thought of his red-checked tablecloths, of fluffy cats, of children of families gathered in a garden under flickering lights and shadows, hidden from the outer world, the real privacy of life that the French hide from the outer world, especially from the prying of the foreigner. It is this simplicity and healthy delight in homely things of everyday life that one finds in his work turned to alluring charm through the alchemy of his art."

The *Herald Tribune*, which liked Bonnard least of all: "He does not for a moment suggest that he has been dowered with genius, like certain of his predecessors. But of his talent there can be no doubt at all. . . . Bonnard has looked sincerely about him, on human beings, on landscape, on still life, and whatever he has seen has made a vivid impression upon him. Forthwith he has proceeded to interpret it, in terms of luscious color. In the matter of form we do not find him a very engaging or at all distinguished performer. . . .

His nudes are rather unlovely things. The best thing about Bonnard is his originality, not the originality of a creative master or of a master of style, but just the same, a fresh and curiously sympathetic note. He lifts himself above all the modernistic dabblers by his sincerity, his genuineness."

* * *

"I is encouraging to note that in this country artists who aim primarily to please the eye are steadily growing surer of themselves, more originally imaginative," said the *Times* in beginning its review of Frederic Soldwedel's water color exhibition at Ackermann's. The critic referred particu-

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larly to the artist's swan subjects, tree forms and patterns of beach grasses, and said: "Against a clear wash background the decorative arrangements are projected. He paints in first the salient objects, applying afterwards a foreground elaboration, employing generally as few strokes as possible, each stroke being made to count structurally—though the effect is always spontaneous and not studied."

The *Herald Tribune* said that after seeing the exhibition one would "find it difficult to think of swans without thinking also of the artist who so delightfully specializes in painting them. . . . They are not, according to the familiar conception, mysterious, gliding phantoms emerging from fables and sentimental paintings of the past. . . . He paints them as living things. . . . The studies are all very vivid in color, brushed in with light vigor and breadth, while the liquid blues and greens of water and reeds furnish a rich background for these sparkling and fascinating impressions."

Mr. Soldwedel is by profession a decorator, who paints as a recreation, and it is evident, from what the critics say, that he has brought the knowledge of his vocation to bear upon his avocation.

* * *

"The ghost of Dorian Gray might well be lurking over these fragile flower pieces and figure subjects," said the *Times* of the exhibition at the New Gallery of paintings by Virginia Berresford, whose work was first shown in New York three years ago and who is now working in Paris.

The *Herald Tribune* was not so generous. The critic after saying that the pictures in her previous exhibition were "precise, colorful and decorative, with a precious quality," declared that "since then she has enlarged her scope, and in still-life, landscape and figure resorts to large flat monochrome

effects in browns and grays that have very little force or charm to commend them."

* * *

At the New Gallery also was shown the landscapes and portraits of Jean Negulesco, a young Roumanian, who already had held two exhibitions in New York. "At each exhibit," said the *Post*, "the impression of the power and individuality of this painter's work is increased. He appears more and more able to express his sensitive vision

of the world about him in a highly individual use of color, arabesque of pattern, and incisive, sinuous line. There is something fresh and vigorous about all the paintings. In the landscapes one feels that he has translated the beauty of natural forms in terms of his art so rapidly that the first delight in the color and contour still lives in them."

The critics especially liked his "White House, Cagnes," in which the *Post* said



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"the palette is lower keyed than in many of his works. The equilibrium of masses is also more delicate, the rhythms more subtle. You forget these technical niceties, however, when you see this pale house with its closed shutter, hidden in its seclusion of many-nuanced greens. There is something of the mystery of life behind this isolated portal as a breath of air seems to stir in the pale green foliage that hangs over it or the deep green thickness of hedge that creeps up upon its blond paleness."

The *Times* said: The precise bounding line, elastic in defining a human form, severe in denoting an architectural element, is in this work the imprimatur of an artistic individuality. Though Negulesco is essen-

tially a linear artist, he does not neglect the third dimension, but, following Cézanne, employs his acute line to terminate simplified planes that build up massively."

* * *

The Allied Artists of America, organized fifteen years ago by the "accepted but not hung" aspirants to the National Academy, held its annual at the Fine Arts Building, and received the same warmed over dish from the critics. "Second cousins to the Academy," said the *Sun*. "It would seem as if the present organization had no special reason for being, other than to give its members exhibition opportunities," said the *Brooklyn Eagle*; and the *Post* read this little lecture on the making of sales:

"There is a greater interest in art and a market for it at the present moment than could be found some years ago. The fact that American artists demand large prices for their work makes it easier to sell foreign paintings, but the public must be forgiven this willingness to profit by such opportunity. When native artists ask \$1,000 for a slight canvas, while Frenchmen of fame are still content with a few hundred, this condition may remain the same and the American artist continue to shiver on his exalted position."

The *Herald Tribune* was friendly: "The test of an organization lies only nominally in its corporate achievement. It is the individual within the organization, of course,



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that counts. On this hypothesis the fifteenth annual exhibition of the Allied Artists of America may be described as the best one it has yet put before the public. The ensemble is not, as a matter of fact, particularly impressive. But analysis of it discloses picture after picture that is worth seeing. The trouble is that an unfortunate amount of negligible stuff lies between them."

* * *

Arthur Crisp has become a specialist in decorations, and his exhibition of panels and hangings at the Grand Central Galleries revealed unexpected variety in mediums and a humor that tickled the critics. Some of the embroideries were done from his designs by Mary Ellen Crisp, his wife; and there were batiks and velvets, besides carved and painted panels. Concerning the latter the *Time* said:

"These panels, in which varied themes are used, combine color, pattern and mirth with much authority. Humor sometimes sinks to rather broad flippancy, as in the 'Adam and Eve' series; yet the tales are so ingeniously wrought, so pleasingly colored and spaced, that such captions as 'The First Prohibition,' 'The First Moving Day' and 'The First Educational Movement (Raising Cain)' do no real damage. And in the other series—the modern group including a glimpse of Palm Beach and a group of 'Latter Day American Saints' celebrating 'The Flapper,' 'Plus Fours' and 'Channel Swimmer and Prize Fighter'—this brand of humor enjoys a more unhampered success."

The *Post*: "The color, the subduing of intricate detail to simplicity of impression, make these decorations alluring. The workmanship is so good, the printed silk and velvets so exquisitely executed and the character of the medium so consistent with the

design entrusted to it that it is a joy to revel in such good craftsmanship plus creative imagination."

* * *

The *Herald Tribune's* comment on Harriet W. Frishmuth's bronzes at the Grand Central Galleries is typical of what the other critics said: "Hers are the gifts of an

accomplished modeler who has her own conception of form and develops it in sufficiently varied compositions. Her characteristic figure is that of a nervous, eager maiden, slender and lithe, moving through space with all her muscles alive. The little group called 'The Hunt' is representative. It is gracefully designed, and it is, above



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all things, animated. Miss Frishmuth's nudes are never static. Consider the spring-like elasticity of the 'Joy of the Waters' or the headlong action of 'Speed,' or the interpretative sensitiveness of the lovely 'Papillon.' Always in these things the sculptor contrives really to vitalize her touch, to make form sentient and expressive."

Also at the Grand Central Galleries Charles W. Hawthorne held his first exhibition of water colors. The *Herald Tribune* said: "It is an affair of rich moods, not in the least diffident—landscapes dripping color like the aftermath of rain, impressions aglow with deep-dyed reflections, and sun and mist mingling in suffused atmospheric effects—all very sensitively felt. The titles suggest the salt air of Cape Cod, Marblehead and Provincetown; but there is nothing of the conventional overpainted aspects of these places about them. They are water colors of a very pure type."

André Ruellan, who is described by the *Times* as "one of the younger group of moderns whose work has exceptional reticence and poise," exhibited her paintings and drawing as the Weyhe Gallery after several years spent abroad. "She shows appealing delicacy," said the *Herald Tribune*, "while much enjoyment is to be had from the precise formality of her compositions." French landscapes and flower pieces predominated in the show.

Rockwell Kent wrote an introduction to the catalogue in which he said of Miss Ruellan's work that she "began as a very little girl to draw and paint; that was her

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Mme. Odic-Kintzel

The Salon d'Automne in Paris has the attitude that all art is related, and the in-

clination. And because it pleased her mother and was sympathetic to the atmosphere of her home, she continued easily in that pursuit till art became her whole delight. . . .

"She appears as one prepared by years of experience in art to express with all the clarity and precision of artistic maturity the

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novations at the last exhibition will be remembered by readers of *THE ART DIGEST*. A feature was the modern dance matinées, and at these Mme. Odic-Kintzel, whose compositions, at the same time modern and classical, are based on a thorough knowledge of plastic art. She gave performances of two of her own compositions, "The Amazons" and "L'Oiseau," which were thoroughly enjoyed by the artists who work with brush, burin and chisel.

"People believe that there is one sort of art for the stage, another for the museum and none for life; I want to introduce art into life also," she says. Charles de St. Cyr in *La Semaine à Paris* wrote: "Dancing is for her something like a priesthood, and she devotes herself entirely to the research for harmony in the movements of every day life." That her methods are successful could be seen from the work of her pupils at the Salon d'Automne.

Mme. Odic-Kintzel's ideals and researches have been expressed by her in a book, "Les Corps Harmonieux," published by Delagrave.

tender, gentle beauties of a young girl's world."

Which caused the *Post* to say: "Surely nothing one could add would express more of the character of this ingratiating show."

Jerome Myers, whose lyrical depictions of East Side scenes have for a long time been

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classics in contemporary American painting, surprised the critics with a showing of portrait drawings in crayon and pastel at the Babcock Galleries. The sitters included a considerable list of literary, theatrical and artistic notables, and the portraits, according to the *Brooklyn Eagle*, were "executed with that combination of sure draftsmanship and sensitive appreciation of personality which are found in his drawings of dancing and playing children and East Side types."

The *Herald Tribune* also said that Mr. Myers displayed "the same grasp upon likeness and character that has ever been at his disposal in painting. Occasionally, as in the fetching portrait 'Ruby,' he gains an effect of striking decorativeness with emphasis upon line. . . . More often he conveys the likeness without excess embellishment, truthfully and penetratingly."

When Hayley Lever came to America fifteen years ago he left behind him in England a group of canvases of St. Ives on the Cornish coast. Fifteen of them, recovered

and placed on exhibition at the Macbeth Galleries, contrast with the high key which the artist has now attained. "Yet, for all their coolness and serenity," says the *Post*, "the lower palette and luminist technique, there is quite as much vitality in this work as in the recent, crisper, more brilliant-hued canvases. In fact, 'Mackerel Boats' might have been painted recently in its lively movement."

* * *

"Femininity among its various other attributes connotes taste, refinement and sensibility. To say that woman's work is feminine has frequently in the past carried with it a suggestion of weakness, sentimentality and non-professionalism, the reverse side of the qualities mentioned as being essentially feminine. The collection of portraits by Nan Watson now on view at the Rehn Galleries are feminine, according to the first definition," says the *Brooklyn Eagle*. "Her pictures are sensitive presentations of reality. Fidelity to what she sees,

once the arrangement is planned, is her attitude toward painting."

The exhibition consisted of flower paintings and portraits, but the former monopolized the attention of the critics. The *Times* called her work "at once decorative and realistic," and the *Herald Tribune* described her as "one of those painters of flowers who know how to avoid routine, managing to make veritable pictures out of her beautiful subjects." All the critics mentioned "Canterbury Bells," with the white and purple blooms against a scarlet background.

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Olive Rush has been called from Santa Fe to Chicago to paint some doors for Mrs. Cyrus McCormick.

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Gauguin Chiseled His Hatred in Wood



The Bishop of Papeete as "Père Pailard" by Paul Gauguin.

This wood carving, which follows the method of the Indian totem pole, was a

feature of the comprehensive Gauguin exhibition at the Luxembourg in Paris, to which it was lent by M. Etienne Bignou. It represents the Bishop of Papeete, adorned with sataic horns, and in it the artist expressed his hatred of a man he regarded as a fiend for having spoiled the primitive nature of the Tahitians.

"Geniuses have the right to do whatever they want," observed M. René Jean in *Comœdia*, "and we are greatly indebted to Gauguin, to whom his time owed a living which he never received. But unfortunately some other artists have come after him, who had neither his aspirations nor his ardent soul, but who, taking advantage of his example, have claimed that the only beautiful things are those primitive and elementary, who negate every tradition, who oppose negro art to Houdon or Rodin. A barbarian academicism, just as dangerous as the conventional academicism, has given birth to a so-called art deprived of life and sincerity. But Gauguin is not responsible of his blind followers."

Invention in Sculpture

An unusual problem in sculpture has been solved by Begni del Piatta in his bronze for the Navy and Marine Memorial, which is to be erected in Washington in honor of the 30,000 Americans whom the sea has claimed in the last three centuries. The bronze takes the form of a breaking wave over whose crest hover seven gulls. They fly at an angle of 45 degrees and only on close inspection can it be seen that their wings touch and that the lowest one rests on the wave.

The sculptor solved the problem of weight and the strain of winds and an accumulation of snow and ice by utilizing an armature of tested steel so arranged as to scientifically balance the load.

A Sculptor's Dream

Lorado Taft, Chicago's dean of sculptors, in an address before the South Side Arts Association, made a plea for a project that is dear to his heart, the erection of a gigantic museum of sculpture on the Midway that would be three blocks long and that would make an historical display of statuary and utilize where practical the original architectural setting.

Housed in a huge Gothic structure, groups of the different periods of sculpture would be so arranged, according to Mr. Taft's plan, as to give to the observer in one sweeping glance the vista of sculptural history, while a series of courts with greenery would present sculpture in relation to architecture. An important feature, and one on which Mr. Taft strongly insists, is that the sculpture would be properly lighted.

Marguerite B. Williams, art critic of the *Daily News*, thinks Mr. Taft's project, whatever advantages it might have in an educational way, would in the end tend "to chill rather than to excite the feelings of the general public for sculpture. The enjoyment of art is nothing if not spontaneous, and one has the feeling that the visitor who had run the gantlet of the long halls with the Egyptian shepherd and the Sphinx and our old friend the Greek charioteer in their accustomed places, would find his enthusiasm abating by the time he reached the court of Michelangelo."

Miss Williams thinks, however, that Mr. Taft "strikes the right note with his Italian, Greek, or Gothic courts consistently decorated and lighted, where one could sit and dream and imbibe the spirit of the period."

Statue of Jefferson 25 Feet High

James Earle Fraser has completed his statue of Thomas Jefferson for the new Missouri state capitol. It is 25 feet high.

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Auction "Records"

The sale of the Elbert H. Gary collection at the American Art Galleries on April 20 and 21 made history. It set a new world record when the grand total reached \$2,297,763, and a new American record for the auction sale of a single picture when Sir Joseph Duveen bought Gainsborough's "The Harvest Waggon," for \$360,000, or \$17,000 less than the \$377,000 he paid for Lawrence's "Pinkie" in London. The Howard Young Galleries was the underbidder. Governor Alvan T. Fuller dropped out at \$335,000.

Even more spectacular was the fight put up between Sir Joseph and Knoedler's for Houdon's little marble bust of his baby daughter Sabine, which the latter firm sought in behalf of Mrs. Edward S. Harkness. Sir Joseph had paid \$96,000 for it at the Doucet sale in Paris. When the bid reached \$245,000 there was silence. The auctioneer could hardly believe it. "Are you through, Sir Joseph?" he queried, incredulously. The gavel fell.

The third highest price was \$106,000 which Sir Joseph paid for a 16th century Royal Ispahan palace carpet which Dikran Kelekian had sold to Judge Gary. The same buyer paid \$60,000 for a Louis XVI regal Beauvais tapestry suite and \$71,000 for an acajou and kingwood marquetry boudoir table by Oeben, ebeniste for Louis XV.

The third highest price of the sale was paid by Frederick Bucher, collector, who obtained for \$90,000 the superbly beautiful "Mary Anne, Lady Dashwood-King," by Hoppner. Next came Rembrandt's "Warrior Putting on His Armor," to the John Levy Galleries for \$86,000; Frans Hals' "Young

Cavalier," to John Grosberg for \$85,000; Gainsborough's "Miss Sarah Buxton" to Edouard Jonas for \$56,000; Reynolds' "Lady Francis Scott and Her Brother" to Knoedler's for \$55,000; Fragonard's "Self-Portrait" to Charles Hayden for \$52,000; Lawrence's "Mrs. John Allnutt" to Duveen's for \$45,000; Raeburn's "John Lamont" to an agent for \$44,000, and Romney's "Mrs. Christopher Horton" to an agent for \$50,000.

Heroic Head Found

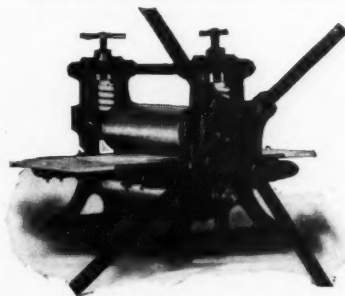
Probably the most important piece of statuary ever found on the island of Cyprus was recently brought to the British governor by a peasant who unearthed it. It is a heroic sized bronze head of a nude statue, believed to represent the Emperor Septimius Severus, who died at York, England, A. D. 211, in the role of a god, either Zeus or Poseidon. The peasant also found many fragments, and an effort will be made to reassemble the whole statue.

There is a bit of irony in the find, because a Swedish expedition has been excavating on the island for many months and it remained for a peasant to unearth a masterpiece.

The Di Cesnola collection of Cypriot relics, the first to be formed, was acquired by the Metropolitan Museum of New York, for about \$135,000, several years ago.

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A Modern Dutchman

M. A. J. Bauer, who is best known in America through his etchings of India and Northern Africa, and who, the London Times says, is, since the death of Matthew Maris, "the most distinguished survivor of the Hague school of Dutch art which derives from Rembrandt," was given an extensive exhibition of paintings, drawings and etchings at the Lefevre Galleries, London. "It is a school," said the critic, "that could hardly have arisen out of Holland, where surroundings and atmosphere conduce to subjective brooding."

The subjects of the paintings were mainly Oriental or African. Though the artist often works in pure line, wrote the critic, "he is before everything a composer in tone; engaged in arranging and rearranging veils of shadow to emotional ends, and allowing his great powers of drawing to be taken for granted in suggesting movement and the 'envelopment' of light and atmosphere. He draws not so much objects as the conditions in which they exist, and his power of moulding the conditions into pictorial unity is remarkable. His color is got mainly by suggestion through tone, reserving more positive hues—as of Oriental garments—to sum up the general tendency of the picture."

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A Review of the Field in Art Education

Philadelphia Leads

In the art student division of the rug design competition of the Mohawk Carpet Mills, conducted by the Art Alliance, of New York, Philadelphia schools came out ahead. Students of the Pennsylvania Museum and School of Industrial Arts won five prizes and those of the Philadelphia School of Design for Women won two. Lafayette High School and University of Kansas students won two prizes and two honorable mentions each. Two prizes each were won by students of Syracuse University, the Textile High School, the California School of Fine Arts and the Cleveland School of Art, while a special prize went to a student of Ohio State University and one of Fredonia State Normal.

In the professional class, J. D. Peters of Los Angeles won the \$1,000 prize, Fred

Rothermell, New York, the \$500 prize, and Amy Stevenson, New York, the \$250 prize.

"This competition not only brought forth the largest number of designs ever submitted in an Art Alliance competition," the announcement said, "but demonstrated that the artist was ready to co-operate with mass production."

Dayton and Wittenberg

Co-operation with Wittenberg college was begun by the Dayton Art Institute with the art school semester which will close May 25, and will be continued through summer classes to begin June 18.

This means another step forward in the effort of Ohio art teachers to have their professional preparation in schools which are devoted exclusively to art recognized by degree-granting colleges. Lack of such recognition in the past has led to undue exaltation of college art departments in the

minds of those who expect to teach and so need the prestige of a degree.

Martha K. Schauer, director of the Dayton Art Institute's summer school, will have as her assistants Edward R. Burroughs and Chester R. Nicodemus.

Syracuse Display at Prague

The College of Fine Arts at Syracuse University put on an exhibition that was much admired at the convention of the Eastern Arts Association at Hartford, and the entire display was starred for exhibition at the Prague world convention in August.

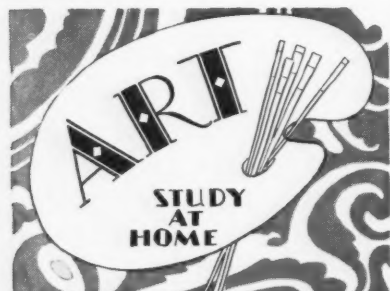
Grand Central Student Show

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A Review of the Field in Art Education

"Baltimore System"

Donald Kirkley writing in the *Baltimore Sun* gives an exposition of the methods whereby Leon L. Winslow, director of art education of that city, is transforming the system in use in its schools to conform with the modern viewpoint. His review is of nation wide interest because it indicates what is going on in many communities and what can be expected in future throughout the nation.

The writer says that "a revolution has taken place in the art department of the Baltimore public schools." He recalls the day when art in the curriculum was called "drawing," and contrasts it with modern methods whereby the course becomes a means for the development of culture and the attainment of aesthetic understanding and economic advantage.

Mr. Winslow is a specialist in art education. After attending normal school, he went to West Point, but resigned and entered Pratt Institute. He took the full course there, then spent four years at Columbia University, after which he began his career as an educator. This career included the duties of supervisor of art and industrial art education in the state of New York, and as lecturer in various colleges and universities.

"Mr. Winslow is not experimenting with the Baltimore schools," writes Mr. Kirkley, "nor is he blazing at present any new trails. He is putting into effect here methods which have stood the test of actual operation elsewhere. . . .

"The first thing he saw fit to do when he tackled his problem in Baltimore was to

define art in as clear a way as he could. The dictionary was of little help, since modern ideas of the nature of things change too rapidly.

"He talked over the matter with the teachers and arrived at the following definition: 'Art is the purposeful and creative expression of feeling or emotion, in appropriate concrete form, with skill in design and technique as determining factors of excellence.'

"Beginners are told that art includes all man-made things, as distinct from things of nature. What must be learned, they are shown, are the rules of design which distinguish good art from bad. . . .

"The aims in general are two-fold. 'The elementary school course,' Mr. Winslow says, 'should aim to develop general appreciation and taste; the secondary school course, to develop taste and to discover, foster and train creative genius in the gifted pupils.'

"In connection with the first aim, Mr. Winslow states his case in a recent issue of the *Baltimore Bulletin of Education*:

"A knowledge of art is essential (1) to our social life, because most well-informed people are today discussing art matters; (2) to our industrial life, because quality in most manufactured products is determined largely by the element of art that enters into their design; (3) to our business life, because the art quality in advertising and in the arrangement of goods for display is an important factor in promoting sales; (4) to our spiritual life, because things of daily use take on a new significance when their artistic meaning is understood; (5) to our mental life, be-

cause the study of art is now considered one of the fundamentals of a liberal education; (6) to our understanding of current events, because newspapers and other periodicals contain numerous references to works of art, and (7) to the all-around development of children because they are even now facing art problems in their daily life as children and because they, in their time, will face critical æsthetic issues of the utmost importance.'

"In connection with the second aim, that of developing talent in gifted students, definite improvements have been made in school facilities. Beginning this year, girls at the Eastern and Western High schools will be allowed to major in art; and the subject is taught in the first year in every high school but one.

"Tests conducted among 15,000 pupils in the junior high schools recently showed 109 students with unusual artistic talent. One of the problems of the future is to secure a single school for the use of such students.

"It must not be supposed that Mr. Winslow, in directing the teaching of the rules of design, has fallen into the error of supposing that art is a thing absolutely governed by fixed rules. His object, on the contrary, is to acquaint students with the rules, but to give them at the same time the power of forming judgments each according to his own capacity for taking pleasure in the thing judged.

"The child is taught that a great artist may deliberately violate the rules in order to obtain certain effects, or may even discover and apply new laws. The system includes no prejudice against the so-called modernist art."

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Mr Perry Retires

Walter Scott Perry is retiring as director of the School of Fine and Applied Arts of Pratt Institute, and will be succeeded by James C. Boudreau, now director of art education in the Pittsburgh public schools. Mr. Perry will have completed forty-one years of continuous service with Pratt Institute. He came to the school when it was formed in 1887 as head of the "drawing department," as it was then called.

Mr. Boudreau, a New Englander and a graduate of the Massachusetts Normal School, has been a lecturer in art at the University of Pittsburgh and the Carnegie Institute of Technology.

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Boston Innovation

Announcement comes from the School of the Museum of Fine Arts, Boston, that a summer course will be offered for the first time this year beginning July 2 and closing August 10. Instruction in drawing, painting, modeling, design, and metalwork will be offered.

The removal of the school to a new and larger building last fall has made it possible to offer this additional instruction, for which there has been a demand for some years. Instructors will be drawn from the winter faculty which includes: Philip L. Hale, Frederick A. Bosley, Leslie P. Thompson, Aiden L. Ripley, Bernard M. Keyes, instructors in drawing and painting; Charles Grafly, Frederick W. Allen and George Demetrios, instructors in modeling; Henry Hunt Clark and Alice J. Morse, instructors in design; George J. Hunt, metalwork.

School of Modern Art

The Thurn School of Modern Art will be located from July 2 to Aug. 26, and possibly longer, at Woodstock. So many prospective pupils wanted to study in the country for the summer that the director, Ernest Thurn, decided upon the location in the Catskills. He will close the school in Carnegie Hall, New York, June 30.

"A painting to be art must have life and light; it must be an æsthetic structure both in form and color, based on the fundamental laws of art, and lead to rhythmic unity," is the way Mr. Thurn states the basic principles of his method. He recently returned from a sojourn of seven years in Europe, where he both painted and taught. He exhibited with the Secession in Munich and has held two one-man shows in New York city and several in the Middle West.

School Conducts a Contest

The Santa Barbara School of the Arts announces a poster contest that is open to anyone. The posters are to feature the city of Santa Barbara, Cal., and prospective contestants can obtain a broadside containing all details by writing to the school. The first prize will consist of a \$150 tuition scholarship of the school and \$100 cash, or \$200 cash, as the winner elects, and the second of a \$150 tuition scholarship or \$100 cash. Entries will close on Aug. 1.

Mr. Winslow at State College

The Pennsylvania State College announces that Leon L. Winslow, director of art education in the public schools of Baltimore, will have charge of the Public School Art course at the summer session. There will also be courses in Fine and Applied Arts.

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The Great Calendar of American Exhibitions

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Berkeley, Cal.**CASA DE MANANA—**

May 12-June 9—Paintings, Miss De Neal Morgan.

La Jolla, Cal.**LA JOLLA ART ASSOCIATION—**

May—La Jolla public school children's work.

Los Angeles, Cal.**LOS ANGELES MUSEUM—**April 6-May 17—Painters and Sculptors' exhibition; modern East Indian paintings; small paintings, Charles Joseph Rider.
May 1-31—Water colors by Loren Barton, Anne Goldthwaite, Margery Ryerson; bookplates; craft work by Arthur W. Dow Association.**AINSLIE GALLERIES—**

May—Landscapes by Leland Curtis.

BILTMORE SALON—

April 30-May 31—Old and modern paintings.

FRIDAY MORNING CLUB—

May—Los Angeles Water Color Society.

STENDAHL ART GALLERIES—

May—Armin Hansen.

Oakland, Cal.**OAKLAND ART GALLERY—**April 18-May 18—Exhibits from Oakland public schools.
May 10-June 10—European constructionists; paintings by Andre Jawlensky.**Pasadena, Cal.****PASADENA ART INSTITUTE—**

May—Pasadena Society; Jean Mannheim, J. Foster Flint; exhibit by school children.

GRACE NICHOLSON GALLERIES—

May—Mexican landscapes by Aaron Kirkpatrick; block prints by Elizabeth Keith and Bertha Lum; Tibetan portraits, Francis Helps; Jahne collection of Oriental antiques.

San Diego, Cal.**FINE ARTS GALLERY—**May—East Indian paintings (A. F. A.); paintings from Woodstock, N. Y. colony; Gerald Cassidy's recent paintings from Africa; pictures of birds by Allan Brooks, B. S. O.
From May 30—Summer exhibition by southern California artists.**San Francisco, Cal.**

April 2-May 13—European section from Carnegie International.

BEAUX ARTS GALERIE—

May 8-22—John O'Shea.

EAST WEST GALLERY—

April 23-May 10—Water colors, drawings, etchings, Richard Lahey; oils and water colors by Alberta Spratt.

PAUL ELDER & CO.—

April 30-May 12—Oils, drawings, wood-blocks by Agnes Park.

May 12-May 30—Wood-blocks, Rockwell Kent.

S. & G. GUMP'S GALLERY—

May—Miniatures, Yoreska; paintings, etchings, prints by California artists.

Santa Barbara, Cal.**ART LEAGUE OF SANTA BARBARA**

May 7-19—Edward Borein's etchings, shown by Francis Bliss.

May 21-June 2—Oscar R. Coast.

COMMUNITY ART ASSOCIATION—

Jan. 9-May 18—Bronzes, paintings, drawings, etchings, etc., by School of the Arts.

Denver, Col.**DENVER ART MUSEUM—**

May—Paintings by Richard Lahey.

Hartford, Conn.**WADSWORTH ATHENEUM—**

April 20-May 5—Loan show of French paintings; Venetian Fete scenes.

Washington, D. C.**UNITED STATES NATIONAL MUSEUM—**

April 7-May 6—Washington Water Color Club's annual.

April 23-May 10—Etchings by Diana Thorne.

GORDON DUNTHORNE GALLERIES—

April 23-May 12—Drawings and sculpture by Alfio Faggi.

May—Contemporary European color prints.

PHILLIPS MEMORIAL GALLERY—

May—Water colors by 16 Americans. Gallery closed, June to November.

YORKE GALLERY—

To May 26—Paintings by Agnes Tait, William Schulhoff; Buk Ulreich, Herman Trunk; portraits by Mrs. Blair Thaw.

Tallahassee, Fla.**FLORIDA STATE COLLEGE FOR WOMEN—**

April 24-May 6—Southern States Art League.

Macon, Ga.**MACON ART ASSOCIATION—**

May 15-June 1—Southern States Art League.

Chicago, Ill.**ART INSTITUTE OF CHICAGO—**

March 29-May 6—Eighth International exhibition of water colors, pastels, drawings and miniatures; exhibition of contemporary European sculpture.

May 17-June 7—Fifth annual Chicago architectural exhibition.

CHICAGO GALLERIES ASS'N—

May 1-June 7—Fifth semi-annual members' show.

CHESTER H. JOHNSON GALLERIES—

May 1-15—Portraits by Paul Trebilcock.

O'BRIEN GALLERIES—

May—Arthur Spear, H. Dudley Murphy, Nellie Littlehale Murphy, Ettore Caser.

PALETTE & CHISEL CLUB—

April 15-May 15—Annual exhibition by members.

Springfield, Ill.**ILLINOIS STATE MUSEUM—**

April 14-June 24—Second annual exhibition Illinois Academy of Fine Arts.

SPRINGFIELD ART ASSOCIATION—

May—Annual show, Springfield Art Association.

Indianapolis, Ind.**JOHN HERRON ART INSTITUTE—**

May—Combined annual shows, New York Water Color Club and American Water Color Society.

PETTIS GALLERY—

May 7-19—Crewes Warnacut.

May 21-June 2—Geraldine Scott.

Louisville, Ky.**SPEED MEMORIAL MUSEUM—**

May—Oriental rugs, Ballard collection.

New Orleans, La.**ISAAC DELGADO MUSEUM—**

May 10-31—Southern States Art League, auspices Art Association of New Orleans.

ARTS AND CRAFTS CLUB—

May 5-June 1—Benjamin prize exhibit.

TWENTIETH CENTURY CLUB—

To May 14—Water colors by A. Thieme.

Portland, Me.**SWEAT MEMORIAL ART MUSEUM—**

Apr. 17-May 21—Annual spring exhibition, Portland Society of Art.

Baltimore, Md.**BALTIMORE MUSEUM—**

May—Modern decorative arts; American Print Makers' exhibition; Guild of Boston Artists.

MARYLAND INSTITUTE—

April 16-May 7—Annual exhibition, Maryland Institute Alumni Association.

PURNELL ART GALLERIES—

May—Contemporary etchings; early English silver.

Boston, Mass.**MUSEUM OF FINE ARTS—**

April and May—Spanish frescoes from San Baudelio, 12th century; preliminary drawings by John S. Sargent; engravings, etchings, woodcuts, commemorating Durer and Goya centuries.

May—Warren collection of Greek gems.

CASSON GALLERIES—

Through May 12—Paintings shown by A. D. A. P.

COPLEY GALLERY—

April 30-May 12—Memorial show of water colors by Mrs. John Wheelock Elliot.

DOLL & RICHARDS—

May 9-22—XVIIIth and XVIIIth century Dutch marine paintings.

GOODSPEED'S BOOKSHOP—

April 30-May 31—Portraits of Washington.

SOCIETY OF ARTS AND CRAFTS—

May 7-19—Hooked rugs.

May 23-June 5—Weavers' Guild.

VOSE GALLERIES—

April 23-May 5—Paintings, Abbott Graves.

Cambridge, Mass.**FOGG ART MUSEUM (Harvard)—**

April 30-May 21—Water colors by "the Boston Five"; Japanese prints and textiles, and Oriental sculpture.

May 18-June 2—Pastels, Louise W. Jackson.

Hingham Center, Mass.**THE PRINT CORNER—**

May—Etchings by Charles E. Heil; figure studies by Leonard Smith and others.

Worcester, Mass.**WORCESTER ART MUSEUM—**

April—Second annual show decorative arts; American Indian arts and crafts, to May 13.

May—Exhibition by school of the museum; work by photo clan members.

Detroit, Mich.**DETROIT INSTITUTE OF ARTS—**

April 13-May 31—14th annual exhibition of Michigan artists.

Grand Rapids, Mich.**GRAND RAPIDS ART GALLERY—**

May—Paintings by instructors of Grand Central School of Art; paintings by Grand Rapids Art Club.

GRAND RAPIDS PUBLIC LIBRARY—

April 21-May—Camera Club Exhibit.

Muskegon, Mich.**HACKLEY GALLERY OF FINE ARTS—**

May—Paintings, Academy group; etchings, Charles Dahlgreen.

Minneapolis, Minn.**INSTITUTE OF ARTS—**

May—Old books, maps and prints of Minnesota; miniatures lent by Gordon Dunthorne; English mezzotints; water colors of Venice, Vaclav Vytacil; water colors of Alaska, Theodore J. Richardson.

Kansas City, Mo.**KANSAS CITY ART INSTITUTE—**

May—Kansas City Society of Artists.

ALDEN GALLERIES—

To May 15—Print Makers Society of California.

FINDLAY ART GALLERIES—

Indefinite—Paintings and etchings by foreign and American artists.

Saint Louis, Mo.**CITY ART MUSEUM—**

May—Modern European sculpture; Bavarian paintings.

MAX SAFRON ART GALLERIES—

April-May—American and foreign paintings.

SHORTTRIDGE GALLERIES—

May—Paintings by William P. Silva.

Omaha, Neb.**ART INSTITUTE OF OMAHA—**

May—Sculpture by David Brin; etchings by Boutet de Monvel.

Manchester, N. H.**INSTITUTE OF ARTS & SCIENCES—**

May 31-June 4—Annual exhibition of students' work.

Montclair, N. J.**MONTCLAIR MUSEUM—**April 17-May 17—Illustrators' exhibition.
May 12-28—Paintings by a group of contemporary Americans.**Newark, N. J.****NEWARK MUSEUM—**

Indefinite—Primitive African art.

To May 6—American costumes and accessories; junior museum stamp and coin exhibit; medal making.

May-June—Copies of Italian old masters.

Indefinite—Exhibit of articles costing not more than ten cents.

CANTEUR ART GALLERIES—

May—Water colors by Wilmer Richter.

Santa Fe, N. M.**MUSEUM OF NEW MEXICO—**

May—Paintings by Carl Redin, Helen Needham, Carlos Vierra, Bert Phillips, Gerald Cassidy, Will Schuster, Datur Myers.

Brooklyn, N. Y.**BROOKLYN MUSEUM—**

To May 6—Annual exhibition, National Assn. of Women Painters and Sculptors; annual exhibition Scandinavian-American Artists.

To May 31—American wood-block prints arranged by Print Club of Philadelphia.

PRATT INSTITUTE GALLERY—

May 3-June 6—The graphic processes; library plates.

NEIGHBORHOOD CLUB—

May—Paintings, Ogden M. Fleissner.

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Buffalo, N. Y.

ALBRIGHT ART GALLERY—
April 29-June 24—Annual show, contemporary American artists.

Elmira, N. Y.

ARNOT ART GALLERY—
May—Philadelphia Water Club rotary (A.F.A.).

New Rochelle, N. Y.

ART ASS'N (Public Library)—
May 7-June 4—Annual exhibition.

New York, N. Y.

METROPOLITAN MUSEUM—
April and May—Water colors by William Blake; toiles de Jouy; woodcuts in chiaroscuro and color.

May 26-Sept. 16—Loan exhibition of French Gothic tapestries.

ACKERMANN GALLERIES—
April 9-May 12—Water color drawings by Frederic Soldwedel.

AM. ACADEMY OF ARTS & LETTERS—
April 26-July 15—Chase memorial exhibition arranged by Newhouse Galleries.

ALLIED ARTISTS OF AMERICA—
April 14-May 6—Works of members, at Fine Arts Galleries.

ANDERSON GALLERIES—
April 23-May 5—Third annual, New York Society of Women Painters.

May 7-26—Salons of America.
June 4-30—Competitive national exhibit of soap sculpture.

ART CENTER—
May—Seventh annual show of advertising art.

ARTS COUNCIL GALLERY—
April 17-May 7—Etchings and paintings by contemporary Americans.

ANN AUDIGIER'S GALLERY—
May—Early American paintings; antique art objects.

BABCOCK GALLERIES—
April 23-May 5—Paintings of Africa by William R. Leigh; sculpture, wild animals of Africa, James L. Clarke, Louis Jonas, Robert H. Rockwell.

May—Selected work by American painters and etchers.

BELMONT GALLERIES—
May—Pottery figurines, Stella Crofts.

DE HAUKE GALLERIES—
May 11-26—Sculpture by Benjamin T. Kurtz.

DOWNTOWN GALLERY—
April 23-May 13—Paintings and water colors of flowers by contemporary Americans.

DUDENSGAL GALLERIES—
April 2-May 5—Paintings, Joseph Pollet; pastels, Floyd Wilson.

May 7-June 2—Two winners of the Dudensing competition, Agnes Tait and Jo Cantine.

FERRARIGL GALLERIES—
Until May 14—Overmantel paintings and garden sculpture; drawings by Ernest Roth and lithographs by Arthur B. Davies.

THE GALLERY OF P. JACKSON HIGGS—
May-June—Old masters, early Chinese potteries, bronzes and sculpture; Greek and other antiquities.

GRAND CENTRAL GALLERIES—
April 24-May 5—Gertrude Fiske; Edwin H. Blashfield retrospective.

May 1-12—David Tausky, Grace Helen Talbot, Leslie Talbot.

May 3-10—Exhibit in competition for prix de Rome scholarship, American Academy.

May 8-10—Paintings by Edmund Greacini; work by students of Grand Central School.

KENNEDY & CO.—
May—New etching by Hedley Fitton.

KEPPEL GALLERIES—
April 19-May 19—Etchings and water colors, "Pop" Hart.

KLEEMANN'S GALLERIES—
Permanent exhibition of etchings by modern masters.

KNOEDLER GALLERIES—
To May 12—Engraved portraits of historical personages.

May 1-13—Paintings of Japan and China by James Stewart Carstairs.

JOHN LEVY GALLERIES—
Indefinite—Ancient and modern paintings.

LITTLE GALLERY—
May—Venetian glass.

MACBETH GALLERY—
Spring—American paintings for home ownership.

MILCH GALLERIES—
Through May—Garden sculpture exhibit.

MORTON GALLERY—
May—General exhibition of paintings, water colors and etchings by contemporary Americans.

NATIONAL ARTS CLUB—
April 25-May 12—Group of Louisiana Painters.

NEUMANN'S PRINT ROOM—
April 21-May 8—S. Berman, A. M. Patz, H. L. Gatch, W. J. Russell.

NEWHOUSE GALLERIES—
Exhibition of American and European masters.

OPPORTUNITY GALLERY (Art Center)—
April 15-May 12—Black-and-whites, arranged by Allen Lewis.

PORTRAIT PAINTERS' GALLERY—
Portraits by 21 painters.

PUBLIC LIBRARY—
May 3-Nov.—Durer and contemporary print makers; in room 116, recent additions to print collection; until further notice in main corridor, 3d floor, American historical prints.

PUBLIC LIBRARY, AGUILAR BRANCH—
May—Italian-American paintings by pupils of two art schools.

REHN GALLERIES—
Group exhibition.

SALMAGUNDI CLUB—
May 11-Oct. 15—Annual summer show.

SCHOEN GALLERIES—
April 23-May 5—Odon V. Marffy.

JACQUES SELIGMAN & CO.—
Permanent exhibition of ancient paintings, tapestries and furniture.

To May 8—Portraits of distinguished Americans by Guilio de Blaas.

GALLERIES OF MARIE STERNER—
Indefinite—Paintings and water colors by old masters and leading modern painters.

VERNAV GALLERIES—
Indefinite—Collection Old English sporting prints, Wolstenholme, Pollard, Alken and others.

WEYHE GALLERIES—
April 30-May 12—Adolph Dehn.

To May 12—Water colors by Arthur R. Young.

May 14-June 2—Group show by Arch Bonge, Kent Crane, B. J. Nordfeldt, Lue Osborne, William Simmons and Jessie Warneke.

WHITNEY STUDIO CLUB—
May—Annual members' exhibition.

WILDENSTEIN GALLERIES—
To May 12—Pastels, Countess de Noailles.

HOWARD YOUNG GALLERIES—
Indefinite—Selected group of important paintings.

Rochester, N. Y.

MEMORIAL ART GALLERY—
April 22-May 5—Sculpture, Evelyn B. Longman.

April 27-May 27—Paintings, sculpture, arts and crafts by Rochester artists.

High Point, N. C.

N. C. FEDERATION OF WOMEN'S CLUBS—
May 1-4—Southern States Art League.

Akron, O.

AKRON ART INSTITUTE—
May—Annual exhibition, Akron artists and craftsmen.

Cincinnati, O.

CINCINNATI ART MUSEUM—
May 26—Opening of annual exhibition of American art.

CLOSSON GALLERIES—
April 30-May 12—Paintings, Wilbur Adams.

May 14-26—Paintings by physicians.

TRAXEL ART CO.—
May 7-19—Joseph Birren.

Cleveland, O.

CLEVELAND MUSEUM—
Indefinite—Historic brocades, velvets and damasks.

April 25-June 3—10th annual by Cleveland artists and craftsmen.

Columbus, O.

COLUMBUS GALLERY OF FINE ARTS—
May—Eighteenth annual, Columbus Art League.

EASTMAN-BOLTON GALLERIES—
Exhibition in Allerton Club, assembled by Renie Burdett.

Dayton, O.

DAYTON ART INSTITUTE—
April 28-May 12—Dayton Society of Etchers.

May 3-21—Coleman-Meerkeek collection of Chinese art.

Youngstown, O.

BUTLER ART INSTITUTE—
May—Ohio print makers.

June—Work by Institute students.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—
April 25-May 8—Drawings, Leonard Good.

May 1-15—Prints, Will Simmons.

May 15-25—Oils, Lawrence Williams; water colors, Cedric Marks.

June—French Modernists.

Portland, Ore.

PORTLAND MUSEUM—
May 7-16—Loan collection of art objects collected by the late Albert E. Doyle.

May 19-June 12—Nineteenth annual exhibition, School of the Portland Art Ass'n.

Philadelphia, Pa.

PHILADELPHIA ART ALLIANCE—
May 3-31—Paintings, Cecilia Beaux; block prints, Lowell Balcom.

May 11-June 2—Sculpture in the open air, Rittenhouse Square and garden of the Art Alliance.

Continuously on view: Contemporary American sculpture; contemporary American paintings, auspices Circulating Picture Club.

PHILADELPHIA SKETCH CLUB—
April 30-May 12—Annual show of oil sketches by local artists.

June 4-9—Work of alumni of the School Arts League.

PRINT CLUB—
May 4-31—5th annual, living American etchers.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—
Oct. 18-Dec. 10—27th International.

Providence, R. I.

PROVIDENCE ART CLUB—
April 24-May 6—Providence Water Color Club.

R. I. SCHOOL OF DESIGN—
April 17-May 16—Water Color Exhibition.

NATHANIEL M. VOSE GALLERIES—
May 1-15—Etchings, old and modern masters.

May 16-31—Etchings and water colors by Sears Gallagher.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—
May—American paintings, selected by A. D. A. P.; water colors, William H. Holmes (A.F.A.).

June—Paintings, George and Polly Knipp Hill.

Dallas, Tex.

HIGHLAND PARK GALLERY—
May—Philadelphia painters.

Houston, Tex.

HERZOG GALLERIES—
May—Mezzotints, Paul Schwertner; etchings, San Jose Mission, Barnhardt Wall; antique English furniture.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—
April 20-May 15—Paintings, Robert Vonnoh; bronzes, Bessie Potter Vonnoh.

May 1-15—school children's work.

May 20-June 10—Exhibit of competitive wild flowers and scenes.

Salt Lake City, Utah

MERRILL HORNE GALLERY—
May—Miriam Brooks Jenkins.

NEWHOUSE HOTEL—
March 11-May 13—Spring series of five exhibitions, two Sundays each, painters of Utah colony, presented by Alice Merrill Horne.

Seattle, Wash.

SEATTLE FINE ARTS SOC.—
May—East Indian shawls; fictile ivories.

June—Paintings, Cornelis and Jessie Arms Botke.

HENRY GALLERY (U. of Wash.)—
April 21-May 15—Paintings and wood carvings, Gjura Stojana.

Milwaukee, Wis.

LAYTON ART GALLERY—
To May 7—Work of evening classes, Layton School of Art.

May 7-27—Monotypes and water colors, Dorothy Loeb.

MILWAUKEE ART INSTITUTE—
May—Tibetan paintings, Nicolas Roerich; paintings by Walter Quirt and George Pearse Ennis; American silk prints.

MILWAUKEE JOURNAL GALLERY—
April, May, June—Twenty Wisconsin artists.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—
May—Paintings, William P. Silva.

Whistler on Critics

Charles Francis Adams recently got into a controversy with an art critic on the Pacific Coast, and as a parting shot advised this: "Please refer to one James McNeil Whistler for discussion on art critics. He knew.

And this is what the critic found, and printed:

"No! Let there be no critics! They are not a necessary evil, but an evil quite unnecessary, though an evil certainly." And—

"Furnished as they are with the means of furthering their foolishness, they spread prejudice abroad." And—

"But what does it matter? What does anything matter! The farce will go on, and its solemnity adds to the fun."

Uses Celluloid for Drypoints

James Carl, a Los Angeles artist, has developed a process for making drypoints on celluloid instead of copper, which are good for small editions or which can be transferred by means of acid to metal plates. By using ground glass the effects of aquatint may be combined with drypoint.

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After 44 Years



"Self-Portrait," by Whistler, in charcoal and wash.

Nearly every art dealer has certain treasures he is not anxious to sell. The veteran William O'Leary of Detroit has seven small examples of Whistler—four little etchings, two tiny oil paintings, and a charcoal drawing—which he keeps in his safe and at long intervals brings out and puts on a screen for his friends to see.

In 1884—and that is 44 years ago—Mr. O'Leary was a young salesman for George R. Angell, art dealer in Detroit. He made a trip to New York, and, seeing some Whistlers there, worked up so violent a case of youthful enthusiasm that he organized an exhibition for his home town. When the pictures and prints arrived, Mr. Angell shook his head. He knew they wouldn't sell. They didn't. The late James E. Scripps bought an etching for \$36, and the late James L. Edson paid \$18 for another to please a daughter who had foolish ideas about art. Total sales, \$54. Mr. O'Leary, his enthusiasm still unquenched, acquired some of them for himself.

Whistler's self portrait, in charcoal and touched with wash, is drawn on a board on the other side of which appears a sketch of his sister. The story is that the sister exclaimed, "Don't draw me, make me a sketch of yourself," and that the artist turned the board about and achieved this delightful personal record.

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